Pluvial Nectar of Blessings

A Supplication to the Noble Lama Mahaguru Padmasambhava

His Holiness Ngag dbang Blo bzang Rgya mtsho
The Fifth Dalai Lama

Pluvial Nectar of Blessings

A Supplication to the Noble Lama Mahaguru Padmasambhava

by
His Holiness
Ngag dbang blo bzang rgya mtsho
The Fifth Dalai Lama

Translated from the Tibetan with Commentary
by
Dennis Cordell

LIBRARY OF TIBETAN WORKS AND ARCHIVES

© Copyright 2002: Library of Tibetan Works & Archives
First Print 2002

ALL RIGHTS RESERVED

No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the copyright owner. Enquiries should be addressed to the publisher.

ISBN: 81-85102-37-6

Published by the Library of Tibetan Works & Archives, Dharamsala and Printed at Indraprastha Press (CBT), 4 Bahadur Shah Zafar Marg, New Delhi - 110002.

THE DALAI LAMA

Foreword

The role of Padmasambhava in the establishment and subsequent flourishing of the Buddhadharma in Tibet is clear. Although the Nalanda scholar Shantarakshita was the first significant teacher invited to Tibet, he was soon joined by Padmasambhava, who vanquished all the negative forces and gave important teachings to the King and his ministers. Together they established Samye, the first monastery in Tibet, and ordained the first Tibetan Buddhist monks.

Later, when the Fifth Dalai Lama became involved in temporal affairs as leader of the country he received great inspiration and support from his close connection with Padmasambhava. His autobiography makes clear that he had a connection to Padmasambhava from his childhood. His father was a fervent Nyingma practitioner and when he was young the Fifth Dalai Lama too took an interest in the Nyingma tradition. During the course of his traditional training, when he was deeply engaged in his Gelugpa studies, this interest seems to have waned somewhat. However, once he had become responsible for the welfare of Tibet his enthusiasm for the Nyingma tradition revived.

What sets Padmasambhava apart from other Buddhist masters is his explicit concern for the Tibetan nation. The writings of Atisha or Je Tsongkhapa show that they were primarily concerned with the attainment of Buddhahood. Lopon Rinpoche's writings, on the other hand, perhaps due to the influence of King Trisong Deutsen, also reveal a great concern for the Tibetan nation. This was a sentiment particularly shared by the great Fifth Dalai Lama.

This became vividly clear to me after coming into exile in India. In the early days, when I wanted to find certain prayers addressed to Guru Padmasambhava, I was unable to locate the appropriate texts. Then later on I found the prayer text to Guru Padmasambhava by the Fifth Dalai Lama himself where he stated: "I wrote this text for the benefit of Tibetan nation, but for certain reasons it could not be put into effect." What he meant was that he had written the prayer with the intention that it would be performed all over Tibet, but due to certain circumstances, it could not be done. Then he expressed a wish that it might still benefit the Tibetan people in the future. I felt sad to read how the Fifth Dalai Lama had composed a prayer for the general good of Tibet, but nobody had cared to follow it up. It seemed ironic that once we had lost our country and were living as refugees that we had an opportunity to re-establish this tradition and to fulfil his wish.

Given the great contribution that both made to the welfare of Tibet and the flourishing of the Buddhadharma, I welcome the opportune appearance of this English translation of the *Supplication to the Noble Lama Mahaguru Padmasambhava* by the Fifth Dalai Lama. I congratulate the translator and invite readers to join me in hoping that as a result of the incessant flow of blessings invoked by this work all sentient beings, and especially the people of the Land of Snows, will experience great peace and happiness.

June 7, 2002

Preface

The institution of the Dalai (M.*Ta le*) Lama (*bla ma*) as the temporal and spiritual leader ofTibet emerged during the sectarian and political struggles which had devastated the Tibetan nation for over a century. During its imperial period Tibet was torn between the native Bon tradition and the emergence of Buddhism from India. Later, sectarian struggles between the newly instituted Dge lugs pa school and the older Rnying ma pa and Bka' brgyud pa schools engulfed not only Tibet but the Manchus of China and the diverse tribes of Mongolia. From this struggle arose the solid institution of the *dga' ldan pho brang*[1], a law code dating to approximately 1650 consisting of twelve sections which placed the Dalai Lama of the Dge lugs pa sect in control of the entire country. This compilation was written by a local governor under the guidance of the fifth Dalai Lama's regent, Bsod nams chos 'phel, and the Qosot Mongolian benefactor Gushri Khan (Bstan 'dzin chos rgyal) and superceded the earlier law codes of the empire period, the *sne'u gdong* law codes of Byang chub rgyal mtshan, founder of the Phag mo gru dynasty in 1354, and the modern Gtsang law codes drafted during the reign of the fourth Gtsang king, Karma bstan skyong dbang po (r. 1623-42). The Gtsang law codes served as a template for the *dga' ldan pho brang*, the latter being revised in 1679 with more sections by Sangs rgyas rgya mtsho, the later regent of the fifth Dalai Lama[2] who relied strongly on the earlier *sne'u gdong* law codes as the prevalent organ of administrative justice[3]. The *sne'u gdong* law codes represented the administrative changes affected by Byang chub rgyal mtsan of the Phag gru clan who overwhelmed the Sa skya rulers of Tibet whose dynasty developed in the thirteenth century with 'Gro mgon chos rgyal 'phag pa (1235-80), a monk, becoming the spiritual mentor of the Mongolian king Khubilai Khan (1219-94) who was also to eventually become the emperor of China[4].

Despite the political antagonisms of the modern period, Blo bzang rgya mtsho, the Great Fifth Dalai Lama (1617-82) felt no schism in the Buddhist doctrine. His works show that he was steeped in the Rnying ma pa Tantras, despite the ascendancy of his own Dge lugs pa sect. Interestingly however, during his reign, over a hundred copies of the *Them sprangs ma* edition of the *Bka' 'gyur* were made. This edition does not contain the *Rnying rgyud*, despite the Great Fifth's interest in this area. This omission may be due to the fact that a copy of the *Them sprangs ma* edition was given to the Mongols in 1671 who were staunch patrons of the *Dga' ldan pas*. However, the Great Fifth did commission an edition of the *Rnying ma'i rgyud 'bum* in forty-four volumes which was preserved in the Potala Palace. Indeed, it was the fifth Dalai Lama who instituted the high office of Pan chen Rin po che as an incarnation of both the Buddha Amitabha ('Od dpag med) and Rje Tsong kha pa's disciple, Mkhas grub rje[5]. This title was bestowed on the first (in retrospect, fourth) Pan chen Rin po che, Blo bzang chos kyi rgyal mtshan (1567-1662), as abbot of Bkra shis lhun po monastery due to the discovery of certain hidden texts, or *gter ma*, a tradition usually associated with the Rnying ma pas. Chos kyi rgyal mtshan's lack of sectarianism, like that of Blo bzang rgya mtsho, can be found in his verses:

སྔོན་གྱི་དུས་སུ་གྱུར་པ་ན།
རིག་འཛིན་པད་མ་འབྱུང་གནས་ཏེ།
དེ་ནས་དཔལ་ལྡན་མར་མེ་མཛད།
དེང་སང་དུས་ཀྱི་ཐ་མ་ལ།
བློ་བཟང་རྒྱལ་བ་ཀུན་གྱི་ཡབ།
སྣ་ཚོགས་སྤྲུལ་པའི་ཟློས་གར་གྱིས།
མཁས་དང་གྲུབ་པའི་རྣམ་པར་རོལ།།

This verse clearly echoes the similarly non-sectarian sentiments of Dge 'dun rgya mtsho, the second Dalai Lama, who preceded Chos kyi rgyal mtshan as abbot of Bkra shis lhun po, and wrote the following verse to express the essential sameness of the great masters Padmasambhava (the major patron of the Rnying ma pas), Atisha (the Bka' gdams pa founder), and Rje Tsong ka pa (founder of the Dga' ldan or Dge lugs sect):[6]

རིག་འཛིན་གྲུབ་པའི་དབང་ཕྱུག་པདྨ་འབྱུང་།
ལྷ་བརྒྱའི་གཙུག་རྒྱན་དཔལ་ལྡན་མར་མེ་མཛད།
རྡོ་རྗེ་འཆང་དབང་བློ་བཟང་གྲགས་པའི་དཔལ།
སྣ་ཚོགས་སྤྲུལ་པའི་གར་མཛད་དེ་ལ་མདུད།།

His admiration for the Rnying ma pa tradition, led the Great Fifth to assist the small Smin grol gling Rnying ma pa monastery to become a great center of learning. He was a great scholar whose literary skills included a commentary on the *Abhidharmakosha*, works on rhetoric, astrology, monastic discipline, a guide to the Jo khang, and a history of Tibet which attempted to reconcile discrepancies of tradition. In addressing such discrepancies, the fifth Dalai Lama sought to reject those ceremonies, such as the *gsur* offerings, which could not be traced to Buddhist canonical writings[7]. Similarly, he encouraged the study of Sanskrit and invited Indian teachers to Tibet[8]. In addition, as a secular ruler, the Great Fifth was also able to raise an army of 3000 men[9] and commissioned the building of the Potala Palace in Lhasa. The rogation here translated clearly illustrates the enormous range of the fifth Dalai Lama's knowledge as well as his ability to unite the Old and New Translation Schools.

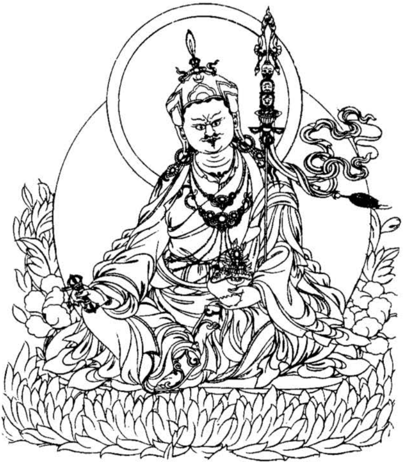
Over many years I have had numerous discussions with both Tibetans and Tibetanists which have influenced the reflections gathered in the commentary I have written to this text. I am particularly grateful in this regard to Geshe Lozang Jamspal, director of the New York Tibetan Translators Guild, who was my Tibetan language professor many years ago while I was a graduate student at Columbia University. Geshe Jamspal has remained a close friend and guide over many years and he has provided me with numerous Tibetan texts which required translation and which were of special interest to me. Without the insights provided by Geshe Jamspal and other members of his guild this present work would not have come to fruition. I am also thankful to the Ven. Thubten Ngodrub, the Nechung Oracle, who provided tremendous perspectives on the non-sectarian qualities of the two prayers by the Chos kyi rgyal mtshan and Dge 'dun rgya mtsho listed above. Despite modern historians' understandable attempts to depict seventeenth century Tibet as a sectarian war zone, the teachings of the Buddha always prevailed and doctrinal discord was always outweighed by the strength of the Dharma which was shared by the Tibetan nation as a whole. The other crucial influences on my commentary to this text resulted largely from the many people who read, either partially or completely, the work at various stages of its development. These people include Jampa Gyaltso, formerly of the Norbulingka Academy in Dharamsala, Ven. Tulku Dorje Dhenpa, and his teacher Ven. Tenpa Gyatso, both of Gonkar Chode Monastery in Dehra Dun, Ngagpa Karma Lhundup of Zilnon Kagye Ling in Dharamsala. In New York, Tsering Lama, Dr. Choeying Phuntsok, Kathleen Kernell, and Geshe Lobsang Tsetan. In addition, I must give a special thanks to Professor James Russell of Harvard University who first sparked my interest in Tibetan culture many years ago and who has granted me on numerous occasions access to his personal library. I must also pay a debt of gratitude to the two thangka painting brothers, Ven. Lobsang Palden and Ven. Lobsang Thubtop, of Sera Je Monastery, who kindly provided the illustrations for this work while they were in New York. I am also indebted to my friend, the Canadian thangka painter, Jampa Thabkey, for the painting of Guru Rinpoche which adorns the cover of this work. I mention only a few of those whose counsel and encouragement most contributed to these pages and I offer apologies to those friends and teachers who remain unnamed but who, none the less, were patient with me as I attempted to provide the English speaking world with a translation and some reflections on this great prayer.

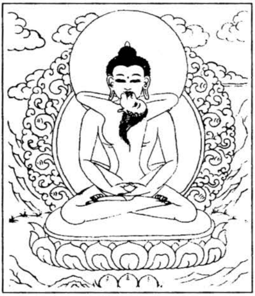
Sarva mangalam

Dennis Cordell
New York
2001

༄༅། །རྗེ་བཙུན་བླ་མ་མཧཱ་གུ་རུ་པདྨ་འབྱུང་གནས་ལ་གསོལ་བ་འདེབས་པ་
བྱིན་རླབས་བདུད་རྩིའི་ཆར་རྒྱུན་ཞེས་བྱ་བ་བཞུགས་སོ།།

RJE BTSUN BLA MA MAHAGURU PADMA BYUNG GNAS LA GSOL BA 'DEBS PA
BYIN RLABS BDUD RTSI'I CHAR RGYUN ZHES BYA BA BZHUGS SO





Samantabhadra

1

ངོ་མཚར་ཆོས་སྐུ་ཀ་དག་ཀློང་ཡངས་སུ།
ལྷུན་གྲུབ་ལོངས་སྤྱོད་རྫོགས་སྐུ་འོད་ལྔའི་གར།
ཐུགས་རྗེས་འགྲོ་ལ་ཅིར་སྣང་སྤྲུལ་པའི་སྐུ།
ཁྱབ་བདག་ཀུན་བཟང་པདྨ་སམ་བྷ་བ།།༡།།

ngo mtshar chos sku ka dag klong yangs su /
lhun grub longs spyod rdzogs sku 'od lnga'i gar /
thugs rjes 'gro la cir snang sprul pa'i sku /
khyab bdag kun bzang padmasambhava //

In the all pervading pure space of the wonderful Dharmakaya, dancing effortlessly like the five colored rainbow of the Sambhogakaya, because of compassion the Nirmanakaya appears in numerous forms for the sake of all sentient beings. The all pervading Samantabhadra manifests as Padmasambhava.

* * *

The Dharmakaya (*chos sku*) is the Truth or Reality Body of the Buddha. This body consists of the Natural Truth Body (*ngo bo nyid sku*) and the

Wisdom Truth Body (*ye shes chos sku*). The Natural Truth Body is the ultimate reality of emptiness representing the Buddha's wisdom aspect and includes the truth of cessation within the continuity of a Buddha. It is the intrinsic reality of a Buddha's mind as the voidness of omniscience. The Wisdom Truth Body represents the gnosis or perfection of primordial wisdom. Both of these bodies are accomplished by merit gained through the practice of wisdom and both are without form. Being without form, the Dharmakaya is the seed, as nectar, of the Enlightened Mind or voidness aspect of a Buddha. The luminosity (*'od gsal*) of the Dharmakaya is enlightenment in a naked state.

The Sambhogakaya (*longs sku*) is the Complete Enjoyment Body of Perfect Rapture. As the Utility Body of a Buddha, the Sambhogakaya possesses the five certainties:

1. Certainty of Place (*gnas nges pa*)—always residing in a richly adorned Buddha Field known as the Heaven-Below-None.
2. Certainty of Body (*sku nges pa*)—always endowed with the thirty-two major (*mtshan bzang po sum bcu rtsa gnyis*) and eighty minor (*dpe byed bzang po brgyad bcu*) marks of a Buddha. The certainty of body is Samantabhadra (*Kun tu bzang po*) as the Dharmakaya manifesting in the tantric teacher Vajradhara (*Rdo rje chang*) who manifests as the Sambhogakaya.
3. Certainty of Time (*dus nges pa*)—living for as long as Samsara, the illusory field of phenomena (*srid pa 'khor ba*), is not emptied of sentient beings.
4. Certainty of Teachings (*chos nges pa*)—always teaching the doctrine of the greater vehicle (*mahayana, theg pa chen po*) which stresses the cultivation of the Enlightened Mind (*bodhicitta, byang sems*).
5. Certainty of Disciples (*'khor nges pa*)—always teaching to a retinue of Arya Bodhisattva disciples (*byang sems 'phags pa*). These are the beings who have reached the third of the five paths (*pañcamarga, lam lnga*) which culminate in complete enlightenment:

    i. the path of accumulation (*sambharamarga, tshogs lam*) of merit.
    ii. the path of preparation (*prayogamarga, sbyor lam*) in which one attains a conceptual understanding of selflessness.
    iii. the path of seeing (*darshanamarga, mthong lam*) or insight which is the antidote to those seeds of grasping at true existence as being either subject or object.

iv. the path of meditation (*bhavanamarga, sgom lam*).
v. the path of no more learning (*ashaiksamarga, mi slob lam*).

The Sambhogakaya represents Enlightened Speech or luminosity as the clear aspect and vital energy of a Buddha. This luminosity, described in the present text as being like a five colored rainbow, manifests as the five Buddha families (or Buddha potentials) of:

1. Vairocana (*Rnam snang*) who is white in color representing the All-Encompassing Wisdom (*chos kyi dbyings kyi ye shes*) which gives rise to the true nature of sensory objects and the overcoming of ignorance. Vairocana's element is space or ether (*akasha, nam mkha'*). "Dancing effortlessly" suggests that Vairocana is in rapture with his consort Dhatvishvari (*Dbyings kyi dbang phyug ma*) who represents the purified aspect of the element of space and the aggregate of form. In the *Heart Sutra* this purification is described as "no form" (*gzugs med*). Vairocana is symbolized by the syllable *OM* at the crown of the head. He is the progenitor of the Buddha (*tathagata, de bzhin gshegs pa*) family.

2. Akshobhya (*Mi bskyod pa*), the Immovable, whose color is blue and who represents the Mirror-like Wisdom (*me long lta bu'i ye shes*) in which all things are reflected as the form experience of sensory activity and through which aversion and hatred are overcome. Akshobhya is symbolized by the syllable *HUM* at the heart center in the body. His element is earth (*bhumi, sa*) which is purified by his consort Locana (*Spyan ma*). This purification is described in the *Heart Sutra* as "no consciousness" (*rnam par shes pa med*). Akshobhya is the progenitor of the Thunderbolt or Diamond (*vajra, rdo rje*) family.

3. Ratnasambhava (*Rin chen 'byung gnas*), the yellow colored Source of Jewels, represents the Wisdom of Equality or Sameness (*mnyam nyid ye shes*) used in overcoming the sensory perception of pride. Ratnasambhava is symbolized by the syllable *SVA* located at the navel. His element is water (*jala, chu*) which is purified by his consort Mamaki (*Ma ma ki*). The *Heart Sutra* describes this purification as "no feeling" (*tshor ba med*). Ratnasambhava is the progenitor of the Jewel (*ratna, rin chen*) family.

4. Amitabha (*'Od dpag med*) is the red colored Buddha of Infinite Light and All-Discriminating Wisdom (*so sor rtog pa'i ye shes*) used to overcome the poison of desire and greed. Amitabha's syllable is *AH* which is

located at the throat. His element is fire (*agni, me*) as the aggregate of discernment which is purified by his consort Pandara (*Gos dkar ma*). In the *Heart Sutra* this purification is described as "no conception" (*'du shes med*). Amitabha is the progenitor of the Lotus (*padma*) family.

5. Amoghasiddhi (*Don yod grub pa*) is the green colored Buddha of All-Accomplishing Wisdom (*bya grub ye shes*) used to overcome the poison of jealousy. Amoghasiddhi is symbolized by the syllable *HA* located in the privities. His element is air (*vayu, rlung*) which is purified by his consort Tara (*Sgrol ma*). The *Heart Sutra* describes this purification as "no compositional factors" (*'du byed rnam med*). Amoghasiddhi is the progenitor of the Action (*karma, las*) family.

The Nirmanakaya (*sprul sku*) is the incarnate or Emanation Body which represents the unobstructed aspect of enlightenment. The Nirmanakaya may manifest as an artisan (*shilpin, bzo bo sprul sku*) emanation, a varied miscellaneous (*janma, skye ba sprul sku*), or a supreme (*uttama, mchog gi sprul sku*) emanation. It is the physical form as well as the energy channels of the Teacher. The Nirmanakaya can manifest in in numerable ways like rays which emanate from a Sambhogakaya Buddha. However, unlike the Nirmanakaya, the Sambhogakaya is fixed in iconographic stability as a manifestation of the primordial Dharmakaya Buddha Samantabhadra, the All-Good. In the Sutra (*mdo*) tradition Samantabhadra was one of the eight close "sons" of the Buddha. These sons included Mañjushri (*'Jam dpal dbyangs*), Vajrapani (*Phyag na rdo rje*), Avalokiteshvara (*Spyan ras gzigs*), Kshitigarbha (*Sa yi snying po*), Sarvanirvanavishkabini (*Sgrib pa rnam sel*), Akashagarbha (*Nam mkha'i snying po*), and Maitreya (*Byams pa*). In the Tantric (*rgyud*) tradition these sons represent the Nirmanakaya. Samantabhadra is all-pervading because his one offering made to the Buddha manifested repeatedly to form a panoply filling all of space. In the Tantric (*rgyud*) tradition this offering is the non-duality of bliss and voidness as the pure primordial nature (*adishuddha samnivesa, ka dag gdod ma'i gshegs lugs*). Here, Samantabhadra manifests in the myriad forms of Padmasambhava which fill all of space with his goodness.

The Sanskrit term *bodhicitta* is translated into the Tibetan as *byang* or "pure" from the very beginning (*ka dag*), *chub* spontaneously self "perfected" (*lhun grub*), and *sems* "mind" as the unobstructed energy of compassion. Thus *ka dag* as primordial purity, and *lhun grub* as spontaneous perfection, are the two inseparably united (*dbyer med*) aspects of the primordial state of an individual. Similarly, Dharmakaya is the primordial purity (*ka dag*) whose essence (*ngo bo*) is emptiness (*stong pa nyid*); the Sambhogakaya is that which is spontaneously perfected (*lhun grub*), whose nature (*rang bzhin*) is luminous clarity (*gsal ba*); and the Nirmanakaya is the inseparable unity (*dbyer med*) of the Dharmakaya and Sambhogakaya as the energy (*thugs rje* or compassion) of all-pervading unobstructedness (*ma 'gag pa*). Thus essence (as tacticity as Dharmakaya), nature (as actuality as Sambhogakaya), and energy (as resonance as Nirmanakaya) are a unity, distinguished by the three aspects (*chos gsum*), as the primordial nature of the mind. These three bodies (*trikaya, sku gsum*) represent spiritual attainment in terms of its Foundation or Ground (*gzhi, sa*) as inherent Buddha potential composed interdependently of essence (which is fundamental voidness), nature (which is voidness of phenomena), and energy (which is voidness manifesting as mind, voice or respiration, and body); the Path (*lam* comprising correct view, practice, and attitude)[10] as the six perfections of generosity, morality, patience, right livelihood, meditation, and wisdom; and the Fruit (*'bras bu* or realization)[11] as the attainment of this *trikaya* or three dimensions of Buddha existence as the fruitional vehicle which is already fully manifest as the *nature* of the mind (*sems nyid*) but, as mind (*sems*), is obscured by the incessant flow of discursive thoughts (*rnam rtog*) which are the accumulated layers of emotional and intellectual sensations (*nyams*).[12]

Here Padmasambhava, as the guru, introduces (*ngo sprod*) the nature of the mind to its capacity for presence and awareness (*rig pa*) by differentiating the distinction (*'khor 'das ru shan*) between Samsara (*'khor*) as mind, and Nirvana (*'das*) as the nature of the mind (*sems nyid*).[13]

2

སྙིང་ནས་གསོལ་བ་འདེབས་སོ་ཨོ་རྒྱན་རྗེ།
ཐུགས་རྗེའི་ལྕགས་ཀྱུས་ཟུངས་ཤིག་པདྨ་འབྱུང་།
འདི་ཕྱིའི་ལེགས་ཚོགས་འདོད་པའི་དོན་རྣམས་ཀུན།
བསམ་པ་ཇི་བཞིན་འགྲུབ་པར་བྱིན་གྱིས་རློབས།།༢།།

snying nas gsol ba 'debs so o rgyan rje /
thugs rje'i lcags kyus zungs shig padma 'byung /
'di phyi'i legs tshogs 'dod pa'i don rnams kun /
bsam pa ji bzhin 'grub par byin gyis rlobs //

I wholeheartedly supplicate the Lord of Oddiyana. O Padmasambhava please grasp me by the hook of compassion. Please bless me to accomplish all wished for accumulations of merit in this life as well as future lives, based on my resolve.

~ ~ ~

Oddiyana, also known as Udyana, Urgyan (*Dbu rgyan* which is also the name of a crown diadem or tantric headdress), and O rgyan, is the ancient Buddhist country believed to be located in what is today the Swat Valley between Pakistan and Afghanistan. This is where Padmasambhava was born. He issued from the mouth of the Buddha Amitabha in the form of a rainbow-trailing meteor which landed in the Dhanakosha lake. Following this miraculous event, a jewelled lotus sprang from the lake. Upon this lotus appeared the radiant child Padmasambhava, the Lotus-born, who was adopted by the king of Oddiyana, Indrabodhi. The great fifteenth century *gter ston* Padma gling pa, in his autobiographical *Bum thang gter ston Padma gling pa'i rnam thar 'od zer kun mdzes nor bu'i 'phreng ba zhes bya ba skal ldan spro ba skye ba'i tshul du bris pa* [14] combines both the "miraculous" birth from a lotus in the Dhanakosha lake with the "rational" birth as the son of Indrabodhi.[15]

It is believed that all of the inhabitants of Oddiyana (including even the insects), having been trained in all the Tantras or esoteric Buddhist teachings, became enlightened and vanished, having obtained a rainbow body (*indracapakaya, 'ja lus*). Eventually the land became desolate and was transformed into a lake by the Nagas (*klu*), half-snake, half-human beings who reside in the subterranean realms and have control over rain, lakes, and soil productivity. Vajrapani, the Lord of Secrets, revealed the Tantras to the Nagas who were subsequently changed into humans and lived by the lake's shore. By perservering in their practice, their children became the male Dakas (*dpa' bo*), or Dakinis (*mkha' 'gro ma*), the female wisdom aspect of tantric practice and celestial "sky-goers" who fly through space protecting Dharma practitioners. Thus Oddiyana became known as the Dakini Land.

Here, the hook of compassion (*thugs rje*) is the manifestation of the energy of all pervading unobstructedness (*ma 'gag pa*) as a Sambhogakaya iconographic motif used for the symbolic transmission (*brda brgyud*) of the Dharmakaya.

3

སིན་དྷུའི་རྒྱ་མཚོར་པདྨའི་སྡོང་པོ་ཡི།
འཇམ་མཉེན་འདབ་སྟོང་རྒྱས་པའི་ཟེ་འབྲུའི་རྩེར།
མངལ་གྱི་དྲི་བྲལ་རྫུས་སྐྱེས་མཚན་དཔེའི་གར།
རང་བྱུང་སྤྲུལ་སྐུ་མཚོ་སྐྱེས་རྡོ་རྗེ་ཞབས།། ༣།།

sin dhu'i rgya mtshor padma'i sdong po yi /
'jam mnyen 'dab stong rgyas pa'i ze 'bru'i rtser /
mngal gyi dri bral rdzus skyes mtshan dpe'i gar /
rang byung sprul sku mtsho skyes rdo rje zhabs //

On top of the anthers of a smooth expanded thousand petalled lotus growing from a stem in a boundless ocean, I bow to the vajra feet of the spontaneous Lotus Born dancing emanation body which has the major and minor marks and characteristics of miraculous birth and thus is free from the smell of the womb.

~ ~ ~

The boundless ocean here refers to the Dhanakosha lake. The Emanation Body, or Nirmanakaya, of Padmasambhava is free from the smell of the womb because he was miraculously born (*brdus skyes*) from a lotus and not from a mother's womb (*jarayuja, mngal skyes*). The five elements of the five Buddha families of the Sambhogakaya realm are transformed into the six elements of the womb-born humans in the Nirmanakaya realm (*shodajarayu-jadhatu, mngal skyes khams drug ldan*). These elements include:

1. Bone (*asthi, rus pa*).
2. Marrow (*majja, rkang*).
3. Regenerative fluid obtained from the mother and father (*shukra, pha ma las byung pa'i khu ba*).

4. Flesh (*mamsa, sha*).
5. Skin (*tvak, lpags pa*).
6. Blood (*rudhira, khrag*).

Being spontaneously born there was no moment of connecting to a new life in the mother's womb which leads inevitably to death (*purvakalabhava, mngon dus kyi srid pa*). Hence, the immortality of Padmasambhava. The thirty-two major marks of a Buddha (*dvatrimsadvaralakshana, mtshan bzang po sum cu rtsa gnyis*) are:

1. The palms of the hands and the soles of the feet bear signs of a wheel (*phyag zhabs 'khor lo'i mtshan dang ldan pa*).
2. The feet are set well on the ground like a tortoise (*rus sbal bzhin du zhabs shin tu gnas pa*).
3. The fingers and toes are webbed (*phyag dang zhabs kyi sor mo dra bas 'brel pa*).
4. The palms of the hands and the soles of the feet are smooth and tender (*phyag dang zhabs 'jam shing gzhon sha chags pa*).
5. The body has the seven prominent features of broad heels, broad hands, broad shoulders, and broad neck (*phyag dang zhabs dang thal gor dang ltag pa'i phyogs mtho ba'i phyir sku ni bdun mtho ba*).
6. The fingers are long (*sor mo ring ba*).
7. The heels of the feet are soft (*rting pa yangs ba*).
8. The body is tall and straight (*sku che zhing drang ba*).
9. The ankle bones do not protrude (*zhabs kyi long bu mi mngon pa*).
10. The hairs on the body point upward (*sku'i spu gyen du phyogs pa*).
11. The ankles are like those of an antelope (*byin pa ri dvags e ne ya'i lta bu*).
12. The hands are long and beautiful (*phyag ring shing mdzis pa*).
13. The male organ is withdrawn (*'doms kyi lba ba sbubs su nub pa*).
14. The color of the body is gold (*mdog gser 'dra ba*).
15. The skin is smooth (*lpags pa 'jam pa*).
16. Each hair curls to the right (*spra re re nas gyas phyogs su 'khyil ba*).
17. The face is adorned by a coiled hair between the eyebrows (*zhal mdzod spus brgyan pa*).
18. The upper body is like that of a lion (*ro stod seng ge 'dra ba*).
19. The head and shoulders are perfectly round (*dpung mgo shin tu zlum pa*).
20. The shoulders are broad (*thal gong rgyas pa*).
21. There is an excellent sense of taste (*ro bro ba'i mchog myong pa*).

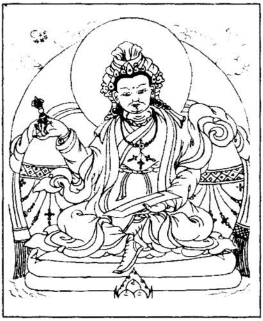
22. The body has the proportions of a banyan tree (*shing nyagroda ltar chu zheng gab pa*).
23. There is a protrusion on the crown of the head (*dbu gtsug tor dang ldan pa*).
24. The tongue is long (*ljags ring ba*).
25. The voice is beautiful (*gsung tshangs dbyangs dang ldan pa*).
26. The cheeks are like those of a lion (*'gram pa seng ge 'dra ba*).
27. The teeth are white (*tshems dkar ba*).
28. There are no gaps between the teeth (*tshems thags bzang ba*).
29. The teeth are even (*tshems mnyam pa*).
30. There are forty teeth (*tshems bzhi bcu mnga' ba*).
31. The eyes are sapphire colored (*spyan mthon mthing can*).
32. The eyelashes are like those of a magnificent cow (*rdzi ma ba'i lta bu*).

The eighty minor marks of a Buddha (*ashityanuvyañjana, dpe byed bzang po brgyad bcu*) are:

1. The nails are copper colored (*sen mo zangs kyi mdog*).
2. The nails have a moderate shine (*sen mo mdog snum pa*).
3. The nails are raised (*sen mo mtho ba*).
4. The nails are round (*sor mo rnams zlum pa*).
5. The nails are broad (*sor mo rnams rgyas pa*).
6. The nails are tapered (*sor mo rnams byin gyis phra ba*).
7. The veins do not protrude (*rtsa mi mngon pa*).
8. The veins are free from knots (*rtsa mdud pa med pa*).
9. The ankles do not protrude (*long bu mi mngon pa*).
10. The feet are not uneven (*zhabs mi mnyam pa med pa*).
11. The walk is like a lion's gait (*seng ge'i stabs su gshegs pa*).
12. The walk is like an elephant's gait (*glang po che'i stabs su gshegs pa*).
13. The walk is like a goose's gait (*ngang pa'i stabs su gshegs pa*).
14. The walk is like a bull's gait (*khyu mchog gi stabs su gshegs pa*).
15. The gait tends to the right (*g.yas phyogs su ldog cing gshegs pa*).
16. The gait is elegant (*mdzes par gshegs pa*).
17. The gait is steady (*mi g.yo bar gshegs pa*).
18. The body is well covered (*sku 'khril bag chags pa*).
19. The body appears to be polished (*sku byi dor byas pa*).
20. The body is well-proportioned (*sku rim par 'tshams pa*).
21. The body is clean and pure (*sku gtsang zhing rnam par dag pa*).

22. The body is smooth (*sku 'jam pa*).
23. The body is perfect (*sku rnam par dag pa*).
24. The sex organs are perfectly developed (*mtshan rnam par rdzogs pa*).
25. The body bears itself in an excellent and dignified manner (*sku kho lag yangs shing bzang ba*).
26. The step is even (*gom pa snyoms pa*).
27. The eyes are perfect (*spyan rnam par dag pa*).
28. The appearance is youthful (*sku gzhon sha can*).
29. The body is not sunken (*sku zhum pa med pa*).
30. The body is broad (*sku rgyas pa*).
31. The body is not loose (*sku shin tu grims pa*).
32. The limbs are well-proportioned (*yan lag dang nying lag rnam par 'byes pa*).
33. The vision is clear and unblurred (*gzig pa rab rib med cing rnam par dag pa*).
34. The belly is round (*sku zlum pa*).
35. The belly is perfectly moderate (*sku skabs phyin pa*).
36. The belly is not too long (*sku ma rnyongs pa*).
37. The belly does not bulge (*sku phyal phyang nge ba ma yin pa*).
38. The navel is deep (*lte ba zab pa*).
39. The navel winds to the right (*lte ba gyas phyogs us 'khyil ba*).
40. The body is handsome (*kun nas mdzes pa*).
41. The habits are clean (*kun tu spyod pa gtsang ba*).
42. The body is free of moles and discoloration (*sku la rme ba snags sbag med pa*).
43. The hands are as soft as cotton wool (*phyag shing bal ltar 'jam pa*).
44. The lines on the palm are clear (*phyag gi ri mor mdangs yod pa*).
45. The lines of the palm are deep (*phyag gi ri mo zab pa*).
46. The lines of the palm are long (*phyag gi ri mo ring ba*).
47. The face is not too long (*zhal ha cang mi ring ba*).
48. The lips are red like copper (*mchu bim pa ltar dmar pa*).
49. The tongue is pliant (*ljags mnyen pa*).
50. The tongue is thin (*ljags srab pa*).
51. The tongue is red (*ljags dmar ba*).
52. The voice is like thunder (*gsung 'brug gi sgra dang ldan pa*).

53. The voice is sweet and gentle (*gsung snyan cing 'jam pa*).
54. The teeth are round (*mche ba zlum pa*).
55. The teeth are sharp (*mche ba rno ba*).
56. The teeth are white (*mche ba dkar ba*).
57. The teeth are even (*mche ba mnyam pa*).
58. The teeth are tapered (*mche ba byin gyis phra ba*).
59. The nose is prominent (*shangs mtho ba*).
60. The nose is clean (*shangs gtsang ba*).
61. The eyes are clear and wide (*spyan yangs pa*).
62. The eyelashes are thick (*rdzi ma ltug pa*).
63. The black and whites of the eye are well-defined like the petals of a lotus (*spyan dkar nag 'byed cing pad ma'i 'dab ma ltar rangs pa*).
64. The eyebrows are long (*smin tshugs ring ba*).
65. The eyebrows are smooth (*smin ma 'jam pa*).
66. The eyebrows are soft (*smin ma snum pa*).
67. The eyebrows are evenly haired (*smin ma'i spu mnyam pa*).
68. The hands are long and extended (*phyag ring zhing rgyas pa*).
69. The ears are the same size (*snyan mnyam pa*).
70. The hearing is perfect (*snyan gyi dbang po ma nyams pa*).
71. The forehead is well-formed and well-defined (*dpral ba legs par 'byes pa*).
72. The forehead is broad (*dpral ba 'byed che ba*).
73. The head is very large (*dbu shin tu rgyas pa*).
74. The hair is as black as a bumble bee (*dbu skra bung ba ltar gnag pa*).
75. The hair is thick (*dbu skra stug pa*).
76. The hair is soft (*dbu skra 'jam pa*).
77. The hair is untangled (*dbu skra ma 'dzings pa*).
78. The hair is not unruly (*dbu skra mi gshor ba*).
79. The hair is fragrant (*dbu skra dri zhim pa*).
80. The hands and feet are marked with auspicious symbols (*phyag dang zhabs bkra shis pa'i rtags kyi mtshon pa*).



King Indrabodhi

4

ཨོདིཡནའི་ནོར་འཛིན་མ་ལུས་པར།
དབང་སྒྱུར་ས་སྤྱོད་ཨིནྡྲ་བོ་དྷི་ཡི།
སྲས་སུ་འཁྲུངས་ཚེ་འབངས་རྣམས་བདེ་ལ་བཀོད།
ཨོ་རྒྱན་ཆོས་ཀྱི་རྒྱལ་པོ་ཐོར་ཅོག་ཅན།།༤།།

odiyana'i nor 'dzin ma lus par /
dbang sgyur sa spyod Indrabodhi yi /
sras su 'khrungs tshe 'bangs rnams bde la bkod /
o rgyan chos kyi rgyal po thor cog can //

O rgyan, having the top-knotted hair of the Dharma Lord, you arrange for your subjects to be born in happiness as the progeny of Indrabodhi, the all powerful monarch and universal jewel holder of Oddiyana.

* * *

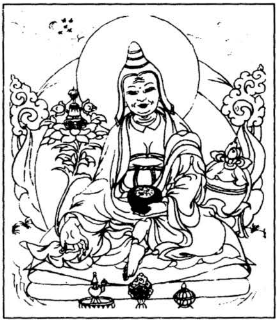
Using the Kalachakra (*dus kyi 'khor lo*) calendar, it is believed that in the Earth Monkey Year (853 B.C.E.) which is the twenty-ninth year after the Buddha's decease and the twenty-fourth year after the birth of

Padmasambhava, King Indrabodhi, also known as Indrabhuti, King Dza, King Tsa, or King Ja received a volume of secret mantra texts. This date differs from that of the *Subsequent Tantra of the Emergence of Cakrasamvara (Samvarodayottaratantra, Bde mchog sdom 'byung gi rgyud phyi ma)* where the Buddha prophesied that Indrabodhi would receive a quintessential doctrine from Vajrapani (*Phyag na rdo rje*) over one hundred years later.[16] Regardless of the date, these texts supposedly landed on the roof of Indrabodhi's palace and were accompanied by a one-cubit (*hasta, khru*) image of Vajrapani who had manifested as the essence of all the Buddhas of the ten directions emerging from the pure realm of Akanistha (*'Og min*). Vajrapani had collected all the categories and classes of Tantra found in the Akanistha realm and transmitted them to five holy individuals: Grags pa chos skyong, king of the gods; Jok po, king of the nagas; the yaksha (*gnod sbyin*) Skar mda' mdong; the raksha Srin po blo gros thabs ldan, and the human Li tsa bi dri med grags pa. Blos gros thabs ldan wrote all the teachings down on gold paper in lapis lazuli ink.

Included in these texts were the *Tantra of the Magical Net of Vajrasattva (Rdo rje sems dpa' sgyu 'phrul drva ba)*. Having practiced the chapter in the *Magical Net* known as the "Vision of Vajrasattva" for seven months, Vajrasattva (*Rdo rje sems dpa'*) appeared to Indrabodhi and granted him the initiation (*dbang*) of pristine cognition.[17] Having received this initiation, King Indrabodhi understood the entire volume of texts including the symbolic conventions. The king taught these texts to Uparaja, a great scholar throughout the land of Zahor (either in Bengal, suggesting the notion of a second, possibly ninth century Indrabodhi, or, more probably, near Mandi in Himachal Pradesh),[18] and to the master Kukkuraja, who, after doing the practice and grouping the tantras into eighteen divisions which became the eighteen Mahayoga tantras of the Rnying ma tradition, taught the instructions to others. This transmission (*niya, nita, khrid*) to subsequent disciples, including Padmasambhava, is what is referred to in the present text as the progeny of King Indrabodhi.

In a Tun-huang manuscript (Pelliot tibetain no. 840, Bibliotheque National, Paris) King Tsa is described as being of divine origin and in the lineage of a bodhisattva. The king is further identified with the ninth century king Khri srong lde'u bstan (born 776 C.E.)

King Tsa is a king of Zahor (Bengal, *Bam ga la*) in the *Sarvatatha gatatattvasamgraha-nama-mahayanasutra.*[19] Buddhaguhya, a contemporary of Padmasambhava, wrote the commentary to this work, the *Tantrarthavatara* (Toh. 2501). King Tsa is also prophesied in the *Dpal sdom pa 'byung ba'i rgyud phyi ma* where "*rgyal po tsa*" is believed to be the same as King Rab gsal zla ba (Prakashacandra) who lived in the city of Patikirti in Bengal. The historian Taranatha ascribes the date of this king to the seventh century. Orgyan gling pa (born 1323) in the Zhol par Khang edition of the *Rgyal po bka' thang* (folio 24b) declares that King Dza of Bengal and Indrabodhi of Oddiyana are names of one person ("*rgyal po dza zhes indrabhuti yin*") by citing (folio 25a) the adepts who transmitted the eighteen tantras from west (Oddiyana) to east (Zahor).



Shantarakshita

5

འཇིགས་མེད་བརྟུལ་ཞུགས་སེང་གེ་ང་རོའི་རྒྱུད།
ཟད་མི་ཤེས་པའི་སྒྲ་དབྱངས་ཆེར་བསྒྲགས་པས།
ཚར་གཅོད་རྗེས་འཛིན་སྦྱོར་སྒྲོལ་མཐའ་རུ་ཕྱིན།
མཁའི་འགྲོའི་དབང་ཕྱུག་ཤཱནྟརཀྵི་ཏ།།༥།།

'jigs med brtul zhugs seng ge nga ro'i rgyud /
zad mi shes pa'i sgra dbyangs cher bsgrags pas /
tshar gcod rjes 'dzin sbyor sgrol mtha' ru phyin /
mkha'i 'gro'i dbang phyug shantarakshita //

O Lord of Dakinis, Shantarakshita you have proclaimed in a melodious voice the Tantra of the vows of the fearless lion's roar which gently eradicates the foes of Dharma.

~ ~ ~

Shantarakshita (*Zhi ba 'tsho*, ca. 680-740), author of the *Madhyamakalamkaravritti (Dbu ma'i rgyan gyi 'grel pa)*, was born a prince in Bengal. He united the *Madhyamika (Dbu ma)* and *Yogacara (Rnal 'byor spyod pa)* doctrines and refuted the assertion of the existence of external objects. Shantarakshita is believed by some to be the brother-in-law of

Padmasambhava, and like some of the hagiographies of the Lotus Born, the great scholar Mkhas grub rje asserts that the "acarya Shantarakshita lived a thousand years minus one (*slob dpon zhi ba 'tsho ni gung lo stong du gcig gis mchog pa bzhugs te*)." However, the ancient book of records, the *Sba bzhed zhabs btags ma*, states that Shantarakshita died in his nineties as a result of being kicked by a horse. Padmasambhava, Shantarakshita, and King Khri srong lde bstan are known respectively as the triad of Abbot, Teacher and Dharma King (*khan slob chos gsum*).[21]

Shantarakshita took his novice and full monastic ordination vows from the Acarya Jñanagarbha (Ye shes snying po). As a *sarvastivadin (gzhi thams cad yod par ma bas sde)*, Shantarakshita fully understood all the major and minor points of the *vinaya ('dul ba)*, or rules of this lineage. King Khri srong lde'u bstan invited Shantarakshita to bring the teachings of the Buddha to Tibet. Shantarakshita taught the Dharma in Tibet but faced tremendous opposition from the indigenous Bon-pos who repudiated the doctrines of the ten virtues (*dasha kushala, dge ba bcu*), of no killing (*pranatighata, srog gcod pa*), no theft (*adattadana, ma byin par len pa*), no sexual misconduct (*kamamithyacara, 'dod pas log par gyem pa*), no falsehood (*mrishavada, rdzun du smra ba*), no slander (*paishunya, phra ma*), no mindless talk (*pralapat prativirati, ngag bkyal ba*), no verbal abuse (*parusya, tshig rtsub mo*), no covetousness (*abhidhya, brnab sems*), no vindictiveness (*vyapada, gnod sems*), and not holding wrong views (*mithyadrishthi, log lta*). In addition, the Bon-po orthodoxy distained Shantarakshita's teaching of the eighteen psychological bases (*ashtadashadhatu, khams bcu brgyad*) relating to the sensory bases of phenomena and consciousness. Shantarakshita suggested that King Khri srong lde'u bstan invite Padmasambhava to Tibet. Together the two great teachers purified the land and together built and consecrated the glorious Bsam yas, the Temple of Unchanging Spontaneous Presence (*mi 'gyur lhun gyis grub pa'i gtsug lag khang*), the first monastery in Tibet.

Padmasambhava also became known as Guru Shantarakshita, Lord of Peace, while in yogic retreat in the charnel ground of Sosadvipa (*so sa gling gi dur khrod*). It was there that he gathered his retinue of Dakinis through the blessings of Mkha' 'gro ma Zhi ba'i 'tsho.

6

རྨད་བྱུང་ཐེག་མཆོག་ཆོས་ཀྱི་བདུད་རྩི་ཡིས།
ཐུགས་སུ་ལེགས་གཏམས་ཡི་དམ་ལྷ་ཚོགས་གཟིགས།
བག་ཡོད་ཁྲིམས་ལྡན་ངུར་སྨྲིག་གོས་ཀྱིས་ཀླུབས།
བསྟན་པའི་བདག་པོ་ཤཱཀྱ་སེང་གེ་ཞབས།།༦།།

rmad byung theg mchog chos kyi bdud rtsi yis /
thugs su legs gtams yi dam lha tshogs gzigs /
bag yod khrims ldan ngur smrig gos kyis klubs /
bstan pa'i bdag po shakya seng ge zhabs //

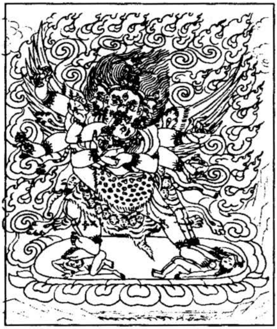
You fill your mind well with the ambrosia of Dharma and see the multitude of Yi dams while possessing morality with vigilance. You are the Lion of the Shakyas, the Lord of Dharma adorned with saffron robes.

* * *

The saffron robes, believed to be given by the goddess of the earth, refer to Padmasambhava taking monastic ordination from Ananda, the main disciple of the Buddha. In Zahor, Padmasambhava took tantric teachings from the great tantric master and Nalanda hierarch Prabhahasti, who gave the Lotus Born Guru the name Shakya seng ge, Lion of the Shakyas. Under Prabhahasti's instruction, Padmasambhava received the precepts of the *Vajrakila Tantras (Rdo rje phur pa rgyud)*, which include the hundred thousand sections of the Kila *Vidyottama Tantra* which Prabhahasti obtained from the stupa in the Sitavana (*Bsil ba tsal*) cremation ground as part of the mandala of the eight teaching assemblies of the Buddhas (see verses twelve and fourteen, below).

The short *byang gter* text, *Phur pa'i dam can gnad rem*, gives the proper names for the *kilas* of the three families (*kula, rigs*), where Buddhakila is Yamantaka (Gshin rje gshed), Padmakila is Hayagriva (Rta mgrin), and Vajrakila is Amritakundalin (Bdud rtsi 'khyil) of the *Kriya Tantra (bya ba'i rgyud)*. The *Sarvatatha- gatakayavakcittarahasyaguhyasamaja raja mahakalparaja (De bshin gshegs pa thams cad kyi sku gsung thugs kyi gsang chen gsang 'dus pa shes bya ba brtag pa'i rgyal po chen po* (XIII,71) identifies Vajrakila with the victory banner of the great lord Amrita (*dhvajamritama-harajam vajrakilam prabhavayet*) suggesting the strength gained from this lord of nectars (*amrita*). In the *Bka' thang gser phreng* Padmasambhava receives the doctrines of Vajrakila from a scorpion guru.[23] Transforming the poison of a scorpion into divine nectar indicates the transformation of base mental patterns into enlightened precepts encountered in the Tantras. These teachings of the scorpion are simply called "the Dharma" in the *Bka' thang shel brag ma*. The *Vajrakila svayambhu mula tantra* describes the filling of the skull and vase with "ambrosial water" which is the essence of wisdom and which is blessed by the mantra of Amritakundalin. In the present text, the ambrosia (*amrita, bdud rtsi*) is the Vajrakila practice Padmasambhava received from Prabhahasti. The multitude of *yi dams (ishtadevata)*, or favored deities, are those associated with the hundred thousand sections of the *Vidyottama Tantra*. The main teachers of the Vajrakila doctrines in India were Indrabodhi, Dhanasamskrita, Shri Simha, and Prabhahasti. Later, a Nepalese dakini, Shakyadevi, according to Gtsang mkhan chen in the *Rdo rje pur pa'i chos 'byung* (170), is said to have propagated the kila doctrine throughout Oddiyana. Padmasambhava met Shakyadevi at the *vihara* of Shankhu, site of the present day Vajrayogini (Rdo rje rnal 'byor ma) temple near Kathmandu.[24]

The Lotus Born Guru employed the occult power of Vajrakila to tame the spirits of the Himalayas and convert these spirits into defenders of the Buddhist Dharma. The *Guru'i rnam thar ngo mtshar phun tshogs rgya mtsho* (174) of Bkra shis stobs rgyal notes that King Manusiddhi of Oddiyana had a son by the name of Shantarakshita who bore abundant signs of Vajrakila at birth. When he grew up and went to India this Shantarakshita became known as Shakyasimha, Lion of the Shakyas. Padmasambhava, having received tantric precepts from Prabhahasti in Zahor was, likewise, given the name Shakyasimha.[25]



Bdud rtsi-yon tan

7

འཕགས་ཡུལ་མཁས་གྲུབ་བླ་མ་མང་བསྟེན་ནས།
གསང་སྔགས་ཕྱི་ནང་རིག་པའི་གནས་རྣམས་ཀུན།
མ་ལུས་གསན་ཞིང་སྒྲོ་འདོགས་ལེགས་བཅད་པའི།
ཐམས་ཅད་མཁྱེན་པ་བློ་ལྡན་མཆོག་སྲེད་དཔལ།།ཤ།།

'phags yul mkhas grub bla ma mang bsten nas /
gsang sngags phyi nang rig pa'i gnas rnams kun /
ma lus gsan zhing sgro 'dogs legs bcad pa'i /
thams cad mkhyen pa blo ldan mchog sred dpal //

Serving many lamas, ascetics, and pandits of the noble country of India, studying all the inner and outer sciences and secret mantras, and reifying false notions, you are the wise all-knowing sage.

~ ~ ~

Inner science (*adhyatmavidya*) maintains, for example, that the key ingredient in a bomb is human hatred. Thus hatred must be scientifically investigated and understood as opposed to the outer scientific investigation and understanding of the mechanisms of the bomb. Here the inner sciences refer to the Buddha's teachings, especially the three Rnying ma pa Inner Tantras (*nang rgyud sde gsum*) of *Maha, Anu,* and *Atiyoga.* The four outer sciences of Tibet are medicine, logic, grammar, and art. In addition there are the outer minor sciences of astrology, poetics, prosody, synonymics, and drama.[26]

Padmasambhava's teachers include Klu sgrub snying po, who instructed Padma in the Heruka Sadhana of Padma gsung, Vimalamitra, who gave the Guru the Heruka Sadhana of Bdud rtsi yon tan, Prabhahasti, Dhanasamskrita, who gave Padma the Heruka Sadhana of Phur ba phrin las, Rambuguhya who gave the Ma mo rbod stong, Shantigarbha (Zhi ba'i snying po) who gave the Dmod pa drag sngags, Mañjushrimitra ('Jam dpal bshes gnyen) who gave the Heruka Sadhana of Yamantaka (Gshin rje gshed), the Buddha's main disciple Ananda (Kun dga' bo) who gave Padmasambhava monastic ordination, Dga' rab rdo rje, Shrisimha, and Jñanasutra (Ye shes mdo) who all gave the Rdzogs chen (Great Perfection) teachings of Atiyoga.

There are sixteen basic false notions or wrong views (*shodashakudrishti, lta ngan bcu drug*). These include the view that:

1. The self has existed in the past (*bdag 'das pa'i dus na byung bar lta ba*).
2. The self did not exist in the past (*bdag 'das pa'i dus na ma byung bar lta ba*).
3. The self has both existed and not existed in the past (*bdag de gnyis ka yin par lta ba*).
4. The self has neither existed nor not existed in the past (*bdag de gnyis ka ma yin par lta ba*).
5. The world is permanent (*'jig rten rtag par lta ba*).
6. The world is impermanent (*'jig rten mi rtag par lta ba*).
7. The world is both permanent and impermanent (*'jig rten de gnyis ka yin par lta ba*).
8. The world is neither permanent nor impermanent (*'jig rten de gnyis min par lta ba*).
9. The self will exist in the future (*bdag ma 'ongs pa'i dus na 'byung bar lta ba*).
10. The self will not exist in the future (*bdag ma 'ongs pa'i dus na mi 'byung lta ba*).

11. The self will both exist in the future and not exist in the future (*bdag de gnyis yin par lta ba*).
12. The self will neither exist in the future nor not exist in the future (*bdag de gnyis ka min par lta ba*).
13. The world has an end (*'jig rten mtha' dang ldan par lta ba*).
14. The world has no end (*'jig rten mtha' dang mi ldan par lta ba*).
15. The world has both an end and no end (*'jig rten de gnyis ka yin par lta ba*).
16. The world has neither an end nor no end (*'jig rten de gnyis ka min par lta ba*).

8

མ་ར་ཏི་ཀར་འཆི་མེད་ལྷ་བསྒྲུབས་པས།
ཚེ་དཔག་མེད་ཀྱིས་མངོན་སུམ་བྱིན་གྱིས་བརླབས།
གཞོམ་ཞིག་བྲལ་བ་རྡོ་རྗེ་སྐུ་མཆོག་བརྙེས།
ཚེ་དབང་རིག་འཛིན་འཆི་མེད་པད་འབྱུང་རྗེ།།༨།།

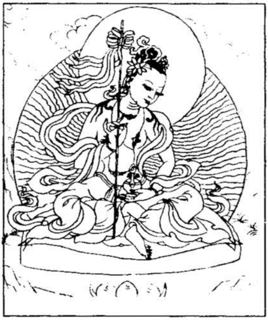
maratikar 'chi med lha bsgrubs pas /
tshe dpag med kyis mngon sum byin gyis brlabs /
gzhom zhig bral ba rdo rje sku mchog brnyes /
tshe dbang rig 'dzin 'chi med pad 'byung rje //

In Maratikar, because you did the practice of immortality, Amitayus blessed you and you achieved an excellent Vajra Body which is free from destruction. O Noble Padmasambhava, who holds the empowerment of life.

* * *

When Padmasambhava visited the kingdom of Zahor he went to the convent where the Princess Mandarava and her ladies-in-waiting were living as renunciates. There he gave esoteric teachings and accepted the women as his disciples. The king of Zahor, Arshadhara (*rgyal po Gtsug lag 'dzin*), suspected Padmasambhava of having an illicit relationship with Mandarava and ordered the Great Guru to be burned to death as punishment. Padmasambhava transformed the fire into a lotus lake and thus converted the king and his subjects. They became the guru's disciples and were given the tantras, scriptures and oral instructions known as the *Dharma Ocean Embodying All Teachings* of Kah thog chos kyi rgya mtsho.[27] Padmasambhava took the Princess Mandarava as his spiritual consort and together they went to the Maratikar cave located at Haileshi, south of Mount Everest, near Rumjitar in Nepal.

In the Maratikar cave, known as the Cave of Bringing Death to an End, the Princess and Padmasambhava performed the yoga of the Knowledge of Life Receptacle for three months, reciting the invocations of Amitayus and Hayagriva (*Tshe dpag med dang Rta mgrin sgrub skor*) and thus gained entrance to the mandala of Amitayus, the lord of immortality. Amitayus placed the chalice of immortality on the heads of Padmasambhava and Mandarava and they gained the iridescent vajra bodies of the Knowledge of Life Receptacle which is exempt from old age, death, and rebirth. Thereafter, the Guru and the Princess made pills of immortality and compiled over a thousand longevity texts. Guru Rinpoche became known as the Immortal Padmasambhava and Princess Mandarava became known as Dung sman dkar mo, Maiden of the White Conch, the dakini pure awareness holder of immortality. Mandarava's biography, concealed as a *gter ma*, was discovered by Stag sham nus ldan rdo rje in the seventeenth century although texts specifically by the princess have not yet been found. Her emblems are the vase of long life which she holds in her left hand, while her right hand holds a straight shaft representing the individual as an active principle of the primordial state.[28]



The Princess Mandarava

9

མཁའ་འགྲོའི་དབང་ཕྱུག་མེ་ཏོག་མན་ད་ར།
བདེ་ཆེན་ཡེ་ཤེས་སྐྱེད་པའི་གཟུང་མ་མཛད།
གཙུག་ལག་འཛིན་སོགས་ཟ་ཧོར་རྒྱལ་ཁམས་ཀུན།
ཆོས་ལ་འགོད་མཛད་པདྨ་སམ་བྷ་བ།།༩།།

mkha' 'gro'i dbang phyug me tog man da ra /
bde chen ye shes skyed pa'i gzung ma mdzad /
gtsug lag 'dzin sogs za hor rgyal khams kun /
chos la 'god mdzad padmasambhava //

The Flower Mandara, who is the goddess of the Dakinis, became your spouse. Generating bliss and wisdom you tamed all the nations of Zahor, the Vidyadharas, etc., by placing them in the realm of Dharma, O Padma-sambhava.

* * *

Having received the empowerment of Immortality from the Lord Amitayus, both Padmasambhava and Mandarava were able to use this power to convert others to the Buddhist Dharma. The ministers of

Zahor attempted to burn the guru and dakini in a pyre of sandalwood and oil. However, a lotus appeared holding the divine couple above the flames and the pyre was transformed into a lake of sesame oil.

Elsewhere they appeared as beggars, but were recognized. Again the ministers of Zahor attempted to burn the couple, and again the flames were transformed into a lake bearing a radiant lotus enthroning Padmasambhava and Mandarava. In this case the Great Guru was wearing a garland of skulls and thus became known as Padma thod phreng rtsal (see below verses 12, 18, and 29).

Through such miraculous skill Padmasambhava and the dakini Princess were able to tame the religious extremists of Zahor and place them in the realm of Dharma. Known as the Flower Mandarava (*man da ra ba me tog*), the Princess's name refers to the coral tree, *erythrina indica*, one of the five trees of paradise which produces brilliant red flowers.[29]

The Vidyadhara (*rig pa 'dzin pa*), or knowledge holder (i.e. one who has realized [*'dzin*] the knowledge of the primordial state [*rig pa*]),[30] level of Life Mastery (*tshe la dbang ba'i rig 'dzin*) was attained by the Guru and the Princess Mandarava through the empowerment of immortality. The Vidyadhara level of Full Maturation (*rnam par smin pa'i rig 'dzin*) was attained after the guru renounced his kingdom and practiced in the eight charnel grounds (*dur khrod brgyad*). These charnel grounds include:

1. The cool grove (*Sitavana, Bsil bu tshal*).
2. The most fierce (*Gtum drag*).
3. The dense thicket (*Tshang tshing 'khrigs pa*).
4. The dense blaze (*'Bar 'khrigs pa*).
5. Endowed with skeletons (*Keng rus can*).
6. The black darkness (*Mum pa nag po*).
7. Resonant with "kilikili" (*Ki li ki lir sgra sgrog pa*).
8. Wild cries of "ha-ha" (*Ha ha rgod pa*).[31]

These first two Vidyadhara levels of Life Mastery and Full Maturation belong to the path of seeing (*mthong lam*). In addition, the Lotus Born Guru achieved the Vidyadhara level of the Great Seal (*mahamudra, phyag rgya chen po*) which belongs to the path of cultivation (*sgom lam*) while practicing the *Yang dag bde chen snying po* with Shakyadevi in the Yang le shod cave at Pharping in Nepal, and the Vidyadhara level of Spontaneous Presence (*lhun grub rig 'dzin*)[32] which belongs to the path of consummation (*mthar phyin pa'i lam*) where realization is equal to the Lords of the three Buddha Families of the Carya Tantras. These families include the Tathagata (*sangs rgyas*) or Buddha family associated with the rites of appeasing or driving away misfortune, the Padma or Lotus family associated with prosperity and expansion, and the Vajra (*rdo rje*) family associated with destruction, subjugation, and exorcisms. The Vidyadhara level of Spontaneous Presence was obtained when Padmasambhava departed for the land of rakshasas, the flesh-eating demons (*srin po*, i.e. Tibet).

10

མི་བསྲུན་གཤེད་མས་སྤར་བའི་བཟོད་དཀའི་མེ།
སྐད་ཅིག་ཆུ་མཚོར་བསྒྱུར་པའི་རྫུ་འཕྲུལ་ཅན།
འབྱོར་པའི་དབང་སོགས་ཨོ་རྒྱན་འགྲོ་བ་ཀུན།
བྱང་ཆུབ་ལ་འགོད་སྲས་མཆོག་པདྨ་རྒྱལ།།༡༠།།

mi bsrun g.shed mas spar ba'i bzod dka'i me /
skad cig chu mtshor bsgyur pa'i rdzu 'phrul can /
'byor pa'i dbang sogs o rgyan 'gro ba kun /
byang chub la 'god sras mchog padma rgyal //

The fire which was ignited by the enemy and which was difficult to endure was instantly transformed into a lake, O Miraculous One, the Excellent Prince, the Lotus King. You have placed Indrabodhi and all the other people of Oddiyana in enlightenment.

* * *

Having shown his immortality through transforming burning pyres into lakes, Padmasambhava converted many members of Indrabodhi's court to the doctrines of Buddhism. Padmasambhava became the kingdom's guru for thirteen years and thus secured the entire kingdom in the Buddhist doctrine. Those fortunate beings received empowerments of maturation and liberation through the Lotus Born's teaching of *The Ocean of Doctrine, the Gathering of Transmitted Precepts (bka' 'dus chos kyi rgya mtsho)* and, as such, they became holders of supreme awareness, or Vidyadharas. This teaching was concealed and found later by the great *gter ston* O rgyan gling pa of Yar rje.

At this time, as the Guru of Oddiyana, Guru Rinpoche became known as Padmaraja, Lotus King.

11

མ་དག་གྲུབ་མཐའ་ངན་པའི་དུག་ཆུ་ཡིས།
ཆེར་མྱོས་མུ་སྟེགས་ངན་པའི་གླང་ཆེན་ཚོགས།
མཐུ་སྟོབས་ནུས་པ་རྩལ་གསུམ་ཡོངས་རྫོགས་པས།
ཕྱེ་མར་འཐག་མཛད་སེང་གེ་སྒྲ་སྒྲོག་ཞབས།།༡༡།།

ma dag grub mtha' ngan pa'i dug chu yis /
cher myos mu stegs ngan pa'i glang chen tshogs /
mthu stobs nus pa rtsal gsum yongs rdzogs pas /
phye mar 'thag mdzad seng ge sgra sgrog zhabs //

You who are the lion's roar and hold the three siddhis of power, ability, and skill, crushed those who are like a herd of elephants intoxicated by the liquor of impure tenets.

~ ~ ~

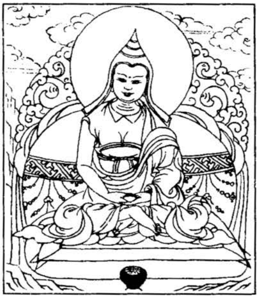
Siddhi (*dngos grub*) refers to attainment or accomplishment. Siddhi can be for the common higher attainments (*sadarana siddhi, thun mong gi dngos grub*) such as riches or honor, or for supreme spiritual attainments (*uttama siddhi, mchog gi dngos grub*). By having reached the level of supreme spiritual attainments, Padmasambhava had the power, ability and skill to perform such feats as:

1. Walking undergound, through mountains, walls, or earthly barriers (*sa 'og gi dngos grub*).
2. Walking in the sky (*steng 'gro'i dngos grub, mkha' spyod kyi dngos grub*).
3. Invincibility of the magic wish-granting sword (*ral gri'i dngos grub*).
4. Subduing and benefitting others (*tshar gcod phan 'dod kyi dgnos grub*).
5. Efficacy in the art of health bestowing pills (*ril bu'i dngos grub*).

6. Efficacy in making eye lotion which allows the wearer to see all things in an occult manner (*mig sman gi dngos grub*).
7. Finding and hiding treasures (*gter gi dngos grub*).
8. Swift footedness (*rkang mgyogs kyi dngos grub*).
9. Efficacy in making magic elixirs and extracting essences (*bcud len gyi dngos grub*).

Power, ability, and skill are represented in the three-sided dagger (*kila, phur ba*) used to subjugate the intractable gods and demons who inhabited Tibet prior to the great guru's arrival. Through power, ability, and skill the three mortal poisons of anger, attachment, and ignorance are likewise overcome.

When heretics disputed the Buddhist doctrines at the Point of Enlightenment (*vajrasana, rdo rje gdan*) in Bodhagaya, Padmasambhava defeated them in debate. When the heretics cursed him, the guru used his siddhi to ward off their spells. Using a wrathful mantra given to him by the dakini Marajita (*bdud 'dul ma*), Guru Rinpoche brought down a great thunderbolt which liberated the heretics and set fire to the city. He then initiated the remainder of the people into the Buddhist doctrine and raised the victory banner (*dhvaja, rgyal mtshan*) of the Dharma. At this time he became known as Simhanada *(Seng ge sgra sgrogs*), the Lion's Roar.[33] The body ornaments of Guru Rinpoche as Simhanada were discovered in the nineteenth century at Rtsi ske nor bu spun gsum by the great treasure finder Mchog gyur gling pa.



Vimalamitra

12

དཔལ་ཆེན་ཁྲག་འཐུང་ཕུར་པའི་མཐུ་སྟོབས་གཟིས།
ནག་ཕྱོགས་བདུད་སྡེའི་མུན་པ་ཕ་མཐར་བསྐྲད།
ཡང་དག་བདེ་ཆེན་ལམ་བཟང་ལ་བསྟེན་ནས།
དངོས་གྲུབ་མཆོག་སྩོལ་རྡོ་རྗེ་ཐོད་འཕྲེང་རྩལ།།༡༢།།

dpal chen khrag 'thung phur pa'i mthu stobs gzis /
nag phyogs bdud sde'i mun pa pha mthar bskrad /
yang dag bde chen lam bzang la bsten nas /
dngos grub mchog stsol rdo rje thod 'phreng rtsal //

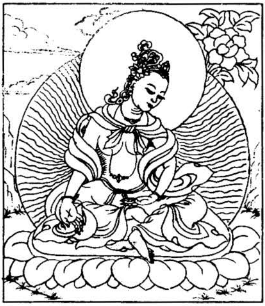
Through the power and strength of the great glorious Heruka, the Dagger One, you expel the darkness of the army of Mara to the opposite shore. Relying on the perfect path of great bliss, please bestow siddhi, O Rdo rje thod 'phreng rtsal.

~ ~ ~

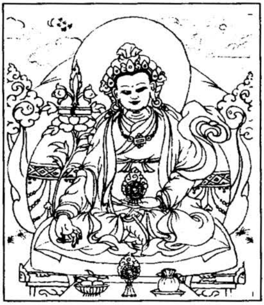
In the Akanishtha (*'Og min*) pure realm, Kun tu bzang po, the primordial Buddha Samantabhadra, manifested as the eight Heruka teachers, each of whom were inseparable from the Buddha. These teachers taught the eight sadhanas of the *Sgrub pa bka' brgyad gi chos*, or "eight proclamations," which refer to both the teachings and the deities of the teachings, to a retinue of Buddhas and Bodhisattvas by means of *dgongs pa*, or wisdom mind. This was done through the use of "vajra words," a form of twilight language (*sandhabhasha, dgongs pa'i skad*) which is beyond words. These teachings were recorded by Vajradharma (*Rdo rje chos*), the Lord of Secrets. Often Vajrapani (*Phyag na rdo rje*), the foremost Bodhisattva of the retinue of the Buddha Aksobhya, is referred to as the Lord of Secrets, but here Vajradharma is Lord of Secrets because he is the foremost Bodhisattva of the Lotus Family of Amitabha, the progenitor of Padmasambhava. Vajradharma placed the "eight proclamations" in a jewelled case and took them to the Shankarakuta Caitya (*mchod rten bde byed brtsegs pa*) of the Sitavana charnel ground. They were buried as treasures by the great dakini Mahakarmendrani (*Mkha' 'gro ma Las kyi dbang mo che*) and guarded by an ocean of dakinis.

Later, the eight great vajra masters, Humkara (*Hum mdzad*), Mañjushrimitra (*'Jam dpal bshes gnyen*), Nagarjunagarbha (*Klu sgrub snying po*), Padmasambhava (*Padma 'byung gnas*), Dhanasamskrita (*'Bras legs byas*), Vimalamitra (*Dri med bshes gnyen*), Rambuguhya, and Shantigarbha (*Zhi ba'i snying po*) united in the Sitavana (*Bsil ba tsal*) cremation ground known as the Cool Grove. As a result of the eight masters' one-pointed contemplation, the case buried within the stupa emitted rays of light and rainbows. Through their clairvoyance, the masters perceived the dakinis circumambulating the stupa and realized that the contents of the case had the power to either destroy the world or grant the most supreme goals and enlightenment. The "eight proclamations" included the teachings of the *Tantra of the Enlightened Mind Manifestations of Yang dag He ru ka*, which the dakinis presented in a silver casket (*sgrom bu*) to Humkara, the Vidyadhara of Mind and thus the receiver of the transmission of Vishuddha. An iron casket containing all the teachings on the *Tantra of the Enlightened Body Manifestations of Mañjushri* was given to Mañjushrimitra, the Vidyadhara of Body and receiver of the transmission of Mañjushri-Yamantaka. A copper casket containing the *Tantra of the Enlightened Speech of Padma* was given to Nagarjunagarbha, the Vidyadhara of Speech and receiver of the transmission of the mighty Padma-Hayagriva. A turquoise casket containing the teachings of the *Tantra of Phur ba* was given to Padmasambhava (some sources say that this casket was given to Prabhahasti who bestowed the teachings on Padmasambhava), the Vidyadhara of Activities and receiver of the transmission of Kila. A gold casket containing the *Teachings of Che mchog He ru ka* was given to Vimalamitra, the Vidyadhara of Qualities and recipient of the transmission of Amrita medicine. A rhinoceros horn casket containing the teachings of the *Tantra of Ma mos* was given to Dhanasamskrita, the Vidyadhara of Ma mos, or Protectoresses, as the recipient of the transmission of Botong, Liberating Sorcery. An agate casket containing the teachings of the *Tantra of Offering and Praise for Worldly Deities* was given to Rambuguhya Devachandra (Guhyachandra), the Vidyadhara of Mundane Worship and recipient of the transmission of Loka (*'jig rten mchod bstod*). A gzi stone casket containing the teachings of the *Tantra of Wrathful Mantras* was given to Shantigarbha, the Vidyadhara of Fierce Mantra and receiver of the transmission of Mopa. An additional casket made of five different precious materials which contained an integration of the eight other caskets was bestowed on Padmasambhava and shared by the eight Vidyadharas.[34] This integrated proclamation was known as the *Eight Teaching Assemblies of the Buddhas* (*Brgyad gi bde gshegs 'dus pa*). Having received a vision from Rdo rje gro lod in the form of a yogin, the fifth Dalai Lama took the eight deities associated with the *Bka' brgyad* cycle as his most favored deities.[35]

As the Vidyadhara of Activities and recipient of the Dagger teachings, Padmasambhava entered into what is known as the Path of Cultivation and attained the Vidyadhara level of Mahamudra (*phyag rgya chen po*) by practicing the Vishuddha Essence of Great Bliss (*yang dag bde chen snying po*) together with his consort the princess Shakyadevi (an incarnation of the dakini Mamaki) at Yang le shod in (Pharping) Nepal. It was at Yang le shod that the Lotus Born performed the sadhana of Dpal chen Yang dag (Vajra Heruka) and became known as Guru Rdo rje thod 'phreng rtsal, Vajra Guru of the Skull Garland. Through this practice, the guru and the princess were able to end a three year drought and famine. The consort of Guru Rdo rje thod 'phreng rtsal is known as Vajravarahi (*Rdo rje phag mo*). Yeshes mtsho rgyal is the speech emanation of Vajravarahi, and the Princess Mandarava is the body emanation of Vajravarahi. In Camaradvipa (*Rnga yab gling*), on the peak of the glorious copper-colored mountain, Padmasambhava is said to have liberated the ogre Thod 'phreng, the skull-garlanded one, and entered into his corpse. Having done so, the Lotus Born established an inconceivable Palace of Lotus Light Array (*pho brang padma 'od kyi bkod pa*).



Shakyadevi



King Khri srong lde'u bstan

13

ཁྲི་སྲོང་བསོད་ནམས་འཕྲུལ་གྱིས་སྤྱན་དྲངས་ཚེ།
ལྷ་སྲིན་དམ་བཏགས་ས་གཞི་བྱིན་གྱིས་བརླབས།
ཁ་བའི་ལྗོངས་སུ་དམ་ཆོས་སྒྲོན་མེ་སྤར།
བཀའ་དྲིན་འཁོར་མེད་པདྨ་ཀ་རའི་ཞབས།།༡༣།།

khri srong bsod nams 'phrul gyis spyan drangs tshe /
lha srin dam btags sa gzhi byin gyis brlabs /
kha ba'i ljongs su dam chos sgron me spar /
bka' drin 'khor med padmakara'i zhabs //

When you were invited by King Khri srong lde'u btsan, you bound in samaya the spirit monsters in the snow valley [of Tibet] and consecrated the land by lighting the lamp of Dharma. We can not repay your kindness, O Padmakara.

~ ~ ~

Padmakara, like the name Padmasambhava, means "lotus-born." He is called King of the Victorious Ones who conquered the enemy, the four Maras. He is the essence of the Buddha Amitabha (*'Od dpag med, Snang* *ba mtha' yas*), his progenitor, and he is the excellent King of the Shakyas who manifested in the Nirmanakaya form of the vajra master for the sake of all sentient beings. He is equal to all the Buddhas of the three times who appeared in the past, remain in the present, and will reappear in the future, just as space, like the eternity of time, is devoid of any *true* divisions. Padmakara, like Prajñaparamita (*Shes rab kyi pha rol tu phyin pa*), is wisdom devoid of the duality of perceiver and perceived. His essence is both the path to be traversed and the fruition to be attained.

The one name, Padmasambhava, pervades the ten directions while even within a single realm, the Lotus Born Guru manifests in innumerable names. The supplication to Guru Rinpoche known as the *Bar chad lam sel* describes four names which refer to the guru:

1. Padmakara is from four *gter mas* discovered by Mchog gyur gling pa, known as the *Thugs sgrub bar chad kun sel*. An identical *gter ma* was also found by 'Jam dbyangs mkhyens brtse'i dbang po. This *gter ma* is an inner sadhana used to restore tantric commitments (*samaya, dam tshig*) during the *Sngags gso* practice.
2. Padmasambhava is from the *Yid bzhin nor bu bsam pa lhun grub*, an inner sadhana.
3. Lake Born Vajra is from the *gter ma* known as *mtsho skyes snying thig*, a secret sadhana (*gsang sgrub*).
4. Rdo rje drag rtsal, is from an innermost secret sadhana (*yang gsang sgrub*), which was unable to be written down in its entirety.[36]

14

བདེ་གཤེགས་ཀུན་འདུས་བཀའ་བརྒྱད་དཀྱིལ་འཁོར་དུ།
ཆོས་རྒྱལ་ཚངས་པ་མེ་ཏོག་གླིང་པ་སོགས།
ལས་ཅན་རྗེ་འབངས་སྨིན་གྲོལ་ལམ་ལ་བཀོད།
བོད་ཡུལ་ཐེག་མཆོག་ཆོས་ཀྱིས་དཀར་པོར་མཛད།།༡༤།།

bde gshegs kun 'dus bka' brgyad dkyil 'khor du /
chos rgyal tshangs pa me tog gling pa sogs /
las can rje 'bangs smin grol lam la bkod /
bod yul theg mchog chos kyis dkar por mdzad //

Having good karma, you placed the lord and his subjects, the Dharma-king Brahma-Flower, and his various [incarnations as] treasure finders, on the path to liberation in the mandala of the eight teaching assemblies of the Buddhas. You made the country of Tibet virtuous by the Dharma of the Great Vehicle.

~ ~ ~

The Indian god Brahma (*Tshangs pa*) entered the Tibetan pantheon as Pehar, a protective deity of the *vihara* or temple. There were two oracles of Pehar in Tibet, one resided at La mo monastery, east of Lhasa on the road to Khams, the other at Khra 'brug in Lho kha province. The oracle at La mo (the *la mo tshangs pa*) is especially esteemed and occasionally consulted by the Tibetan Government. Other mediums of Tshangs pa resided at Snye thang, the home of Atisha, another at Nyi ma thang, west of Lhasa. The Tshangs pa dkar po's (white Pehar) aspect of Bse'i khrab can is the special protector of Dga' ldan shar rtse, "the eastern peak of Dga' ldan," one of the two divisions of Dga' ldan Monastery. Pehar took residence on the red rock of Bsam yas where he ruled over all of Tibet, hence the title Dharma King (*chos rgyal*). Likewise, here the secret name of the Dharma King Khri sron lde'u bstan is Tshangs pa lhe'i me tog[37] which he was given by Padmasambhava when the king was empowered into the Vajradhatu mandala. King Khri srong lde bstan had many successive reincarnations as *gling pas*, or treasure finders.[38] This name was also given by the third Dalai Lama to the Mongolian leader Altan Khan, and the fifth Dalai lama also conferred this title on the Mongolian leader Gushri Khan.[39] Padmasambhava appointed Tshangs pa to be the guardian of Bsam yas Monastery's treasury. Padmasambhava, along with the *yi dam* Hayagriva (*Rta mgrin*), compelled Tshangs pa to come to Tibet, which Tshangs pa did, travelling on a bejeweled wooden bird with a retinue of supernatural beings. Upon his arrival, the Lotus Born placed a thunderbolt (*rdo rje*) upon the crown of Tshangs pa, thus binding the latter as a Dharmapala (*chos skyong*), or guardian of the Buddhist teachings.[40]

During the trances of the Gnas chung Oracle, the state oracle of Tibet, a statue known as *Sku tshabs rin po che*, made by Padmasambhava himself, was traditionally kept on the altar to compel Pehar to faithfully protect Buddhism in the Land of Snows. During the trance, the Gnas chung Oracle bows three times to Padmasambhava as Pehar's spiritual master, and often the oracle's scalp (*thod pa*) will exhibit the outline of the thunderbolt used by Padmasambhava to subdue Pehar.[41]

15

ཚེ་གཅིག་སངས་རྒྱས་སྒྲུབ་དང་འཇམ་པོ་གསུམ།
ལོག་འདྲེན་ཆམ་ལ་འབེབས་པའི་དྲག་སྔགས་སོགས།
ཆོས་ནོར་གཏེར་གྱིས་བསིལ་ལྡན་ཡུལ་ཀུན་ཁྱབ།
བདུད་དཔུང་འདུལ་མཛད་རྡོ་རྗེ་གྲོ་ལོད་རྩལ།།༡༥།།

tshe gcig sangs rgyas sgrub dang 'jam po gsum /
log 'dren cham la 'bebs pa'i drag sngags sogs /
chos nor gter gyis bsil ldan yul kun khyab /
bdud dpung 'dul mdzad rdo rje gro lod rtsal //

Achieving Buddhahood in one single lifetime by [the recitation of the mantra] of the three smoothnesses and the wrathful mantra, you pacified the leader of the opposition. The skillful Rdo rje gro lod tamed the army of Mara and spread the treasure of Dharma wealth throughout the valley of Tibet.

~ ~ ~

The three smoothnesses refers to the recitation of (1) the gnostic mantra (*vidyamantra, rig sngags*), (2) the dharani mantra (*gzungs sngags*), and (3) the secret mantra (*guhyamantra, gsang sngags*). The *Dgongs pa grub pa'i rgyud*, quoted in the *Sngags kyi spyi don tshangs dbyangs 'brug sgra* of Klong chen rab 'byams pa describes the gnostic mantra as being the essence of skilful means originating from the Kriyatantra, the dharanis as being the essence of discriminative awareness originating from the teachings of Transcendent Perfection of Discriminative Awareness, and secret mantra as non-dual pristine (*gdod nas dag pa*) awareness originating from the Maha, Anu, and Atiyogas.[42]

Because neither smoothness nor gentleness will be able to tame or be of benefit to the hosts of demons whose minds are incorrigible and savage, the wisdom wrath of the tamer, which is the knowledge of emptiness, manifests in the Dharmakaya state of equality and defeats the two obscurations of conflicting emotions (*kleshavarana, nyon mongs pa'i sgrib ma*) and the obscuration of that which is knowable (*jñeyavarana, shes bya'i sgrib pa*). Without moving from that state, the means of great compassion shows its natural state in the form of the wrathful Rupakayas, or form bodies. The union of these two, means and wisdom, are expressed in the sounds of the wrathful mantra (*krodhamantra, drag sngags*). These tamers, or wisdom wraths, are in this case the eight Herukas associated with the eight teaching assemblies of the Buddhas.[43]

Padmasambhava assumed a disfigured, wrathful form known as Rdo rje gro lod (Vajra Pot Belly) and bound all the arrogant deities and demons in thirteen places known as tiger dens (*stag tshang*). Today only five of these places remain known. In these tiger dens, Guru Rinpoche bound these deities and demons as guardians of the guru's treasures.[44] The Fifth Dalai Lama, writing under the same secret name, Za hor gyi ban de, used to compose the present work, wrote the *Gnod sbyin bse'i khrab can la mchod gtor 'bul tshul* while on summer retreat at Gsang phu describing the subduing of *srung ma* guardians by Padmasambhava. Thread crosses, known as *mdos*, used to subdue *btsan*, or demons, are often consecrated with a prayer to Padmasambhava describing his *gsang gos* (secret dress), *ber mthing* (blue cloak), *chos gos* (religious garments), and *pan zhva* (the *pandita* hat). As the emblems of Padmasambhava, the *mdos* are invoked to guard against *phyi nang bar chad* (inner and outer obstacles). It was Padmasambhava who introduced the male and female *pho mdos* and *mo mdos* into Tibet to counteract the Bon ceremonies, described as *'phrul gshen*, as well as Bon funeral rites, both of which also employed the use of *mdos*. However, the *mdos* of Guru Rinpoche acted as webs to ensnare evil spirits.

Padmasambhava also ensnared the twenty-eight *rgyu skar (nakshatra)*, or lunar mansions, and bound their allegiance to Buddhism on the peak of Mt. Kailash (*Ri ti se*). The *rgyu skar* had been part of the Bon pantheon where they are described in the *Bla ma'i thugs sgrub bar chad kun sel las/ dngos grub rgya mtsho'i cha lag bsang brngan 'dod dgu'i rgya mtsho bzhugs* as the seven stars of the east (including the Pleiads, etc. *smin drug la sogs shar skar bdun*), the seven stars of the north (*me bzhi la sogs byang skar bdun*), the seven stars of the west (*lha mtshams la sogs* *nub kyi skar ma bdun*), and the seven stars of the south (*bra nye la sogs lho yi skar ma bdun*).

Padmasambhava also pacified the three hundred and sixty white, red, and black *dge bsnyen*, at a spring called *gem pa chu mig*. The *dge bsnyen* are described in the Bon po *Gtsang ma klu 'bum* as illness causing demons. The *Klu 'bum dkar po bzhugs so* describes Padmasambhava's conquest of the eight *'brog ma*, pastoral goddesses in Gtsang. Here the *'brog ma* vary in color, each having a human body but with the heads of a wild yak, a domestic yak, a bear, a stag, an antelope, a wood grouse, a tiger-leopard, and a musk deer. At Zul phug, So sha, and in Nepal, Padmasambhava subdued the eight *dam sri*, demons born from eggs with a human body but with the heads of an owl, a pig, a snake, a yak, a stag, a fox, a horse, and a goat. At Ya' ri gong Padmasambhava subdued the *'gong po* demons who flourish as men, women, and children having iron noses and turquoise eyebrows. The *'gong po* are hostile to the rulers of Tibet, including the Dalai Lama, and annually effigies were made of the *'gong po* and carried to Bsam yas and Phen yul. Klong rdol bla ma Ngag dbang blo bzang enumerates the *'gong po* in the *Bstan srung dam can rgya mtsho'i ming gi grangs* (fol. 14a). It is believed that the king Glang dar ma, the great repressor of the Buddha Dharma in Tibet, was possessed by a *'gong po* named Phung 'gong nag po.

16

ཁ་བའི་ལྗོངས་ཀྱི་སྒྲུབ་གནས་གྲངས་མེད་པ།
ཨོ་རྒྱན་མཁའ་འགྲོའི་གླིང་དང་མཚུངས་པར་མཛད།
བྲག་དང་མཚོ་ལ་སྐུ་གཟུགས་ཕྱག་ཞབས་རྗེས།
སྟོན་མཛད་ངོ་མཚར་བཀོད་པ་རྫུ་འཕྲུལ་ཅན།།༡༦།།

kha ba'i ljongs kyi sgrub gnas grangs med pa /
o rgyan mkha' 'gro'i gling dang mtshungs par mdzad /
brag dang mtsho la sku gzugs phyag zhabs rjes /
ston mdzad ngo mtshar bkod pa rdzu 'phrul can //

You made countless places throughout the valley of snow comparable to the island of Oddiyana, the realm of the Dakinis. You left the hand and foot prints of your body on mountain rocks, near lakes and created numerous miracles and manifestations.

~ ~ ~

Padmasambhava left innumerable hand and foot prints throughout the land of snows. Huge handprints can be found at the four lakes of Gnam mtsho phyug mo, 120 miles north of Lhasa, Ya 'brog g.yu mtsho, Khri shor rgyal mo (Koko-nor), and Mtsho ma pham (Manasarowar near Mt. Kailash). The Great Guru's footprints are left on rocks at Spa gro in Bhutan. Likewise, Byang bdag bkra shis stobs rgyal (1550-1602), in his *The Prosperous Ocean of Marvels, a Biography of the Lord of Vidyadharas, Padmasambhava (Rig 'dzin grub pa'i dbang phyug chen po padma 'byung gnas kyi rnam par thar pa ngo mtshar phun sum tshogs pa'i rgya mtsho)* mentions an eastern footprint at Gser gyi 'dam near Tsa-ri, south of Takpo, a southern footprint at Lho brag mkhar chu, just north of the Bhutanese border, a western footprint on the Gung thang pass in Mang yul, which was later taken to Bsam yas, and a northern footprint at the base of the Rdar ko snow mountains.

When Guru Rinpoche visited Bsam yas, known as the center of the nine regions of Tibet, many local deities hailed rocks upon him. The Great Guru, by writing the syllable HUM on the stones, was able to suspend the rocks in the formation of the mystical syllable and created the HUM shaped mountain Rdza mo hung 'dra ma.

17

མཐོང་ཐོས་དྲན་པ་ཙམ་གྱིས་རྣམ་སྒྲོལ་བའི།
སྐུ་རྟེན་འགྱུར་མེད་རྡོ་རྗེ་གསང་བའི་གསུང་།
དམ་རྫས་བདུད་རྩིའི་བཅུད་ཀྱི་སྙིང་པོ་ཡིས།
སྙིགས་དུས་བོད་འབངས་ཕན་བདེའི་ངལ་གསོར་མཛད།།༡༧།།

mthong thos dran pa tsam gyis rnam sgrol ba'i /
sku rten 'gyur med rdo rje gsang ba'i gsung /
dam rdzas bdud rtsi'i bcud kyi snying po yis /
snyigs dus bod 'bangs phan bde'i ngal gsor mdzad //

You liberate [fortunate beings] by remembering the secret vajra speech and infallible body of the Buddha. Through the essence of the nectars of holy substances, you have given rest, benefit, and happiness to the Tibetan people in this degenerate age.

* * *

The degenerate age (*kalapakashaya, snyigs dus*) appears as the five degenerations of:

1. degenerated life-span (*ayukashaya, tshe snyigs ma*)
2. degenerated views (*drishtikashaya, lta ba snyigs ma*)
3. degenerated delusions (*kleshakashaya, nyon mongs snyigs ma*)
4. degenerated persons (*sattvakashaya, sems can snyigs ma*)
5. degenerated time (*kalpakashaya, dus snyigs ma*).

This period of degeneration is also when the Buddha's teachings are no longer pure and the situation of the world makes it difficult to practice the Dharma properly. The degeneration of time refers to a period of the universe when human life declines from one hundred to ten years.

The *Exegetical Tantra of the Oceanic Magical Net (Sgyu 'phrul rgya mtsho,* Vol. 15, no. 199 of the *Rnying ma'i rgyud 'bum)* describes the vajra speech of the Buddha body of enjoyment (*sambhogakaya, longs sku*) which understands the twofold bliss of the sixteen vowels, symbolizing discriminative awareness (*prajña, shes rab*) as emptiness intermingling and becoming one with the sixteen consonants symbolizing skilful means (*upaya, thabs*) as compassion, to become seed syllables of light during *rdzogs rim (sampannakrama)* or the perfection stage of contemplation during *rdzog chen* practice. These light syllables (*bija, sa bon*) occupy the left (*ida, rkyang ma*) and right (*pingala, ro ma*) energy channels (*nadi, rtsa*) of the body and intermingle in the central channel (*sushumna, dbu ma*) to generate the sixteen delights (*dga' ba bcu drug*) and are doubled according to the upward and downward flow of vital energy (*vayu, rlung*). These sixteen delights thus develop into the thirty-two major marks of the body of the Buddha and become endowed with the five pristine cognitions (*pancajñana, ye shes lnga*) of expanse of reality (*dharmadhatu, chos dbyings*), of mirror-like wisdom (*adarshjñana, me long gi ye shes*), of discernment (*pratyavekshana, so sor rtog pa*), of sameness (*samata, mnyam nyid*), and of accomplishment (*krityanushthana, bya ba grub pa*) to form (16 x 5) the eighty minor marks of the body of the Buddha. Thus by the perfection of his *Dzog chen* practice, Padmasambhava gained complete liberation.[45]

Nectar refers to the *gter ma* substances that liberate through tasting. Vidyadharas, such as Padmasambhava, who achieved supreme attainments through such practices as *Dzog chen* witnessed signs that these nectars are the accomplished substances of the higher tantras. Specifically, these nectars are the substances of the Mahayoga Father Tantras of Skillful Means (*thabs pha yi rgyud*) which include the sixfold Buddha Families of Akshobhya, Vairocana, Ratnasambhava, Amitabha, Amoghasiddhi, and Vajrasattva (as the causal Vajradhara), the Anuttarayoga Mother Tantras of Discriminative Awareness (*shes rab ma yi rgyud*) which include the sixfold Enlightened Families of Vajrasattva, Vairocana, Vajraditya, Padmanarteshvara, Ashvottama, and Heruka (as the fruitional Vajradhara), and the Neuter or Coalescent Non-dual Tantras (*advaita, zung 'jug gnyis med kyi rgyud*).[46] Mkhas grub rje, in his *Rgyud sde spyi'i rnam par gzhag pa rgyas par brjod* regarding the Annutarayoga Tantras of the new (*gsar ma*) translation schools notes that the Father Tantras are distinguished by the introductory phrase "Thus have I heard (*evam maya shrutam, di skad bdag gis thos pa*)" and illustrate chiefly the steps of completion concerned with both the drop (*bindu, thig le*) and subtle yoga and the purification of the aggregates, realms or elements, and sense bases. The Mother Tantras are distinguished by the introduction "I delight in the highest of secrets (*rahasya paramam rame, gsang ba mchog gis dgyes pa na*)," and are concerned chiefly with the steps of completion concerning the circle of the mandala and purification of the channels. The Neutral Tantras are distinguished by a combination of the Father and Mother introductions and illustrate both steps of completion and the dual purification.[47] This should be noted in respect to Kamalashila's comments in the *Shalistambatika (Sa lu ljang pa rgya cher 'grel pa* , Sde dge bstan 'gyur, facsimile ed. Delhi, vol. *ji*, Toh. no. 4001, ff. 145b-163b) upon the opening verses of Buddhist Sutras "*evam maya shrutam ekasmin samayeldi skad bdag gis thos pa dus gcig na*" or "Thus have I heard *on one occasion.*" This differs from Mkhas grub rje's definition of the Father Tantras because of the great difficulty to hear such a precious sutra anytime, anywhere, and because the Lord may reside at other times and other places depending on the needs of the disciples.[48]

When a *gter ma* is extracted in the presence of a crowd it is known as a *khrom gter* or "crowd treasure." Such a *gter ma* is used to bestow blessings on the crowd when the treasure chest is touched to their heads during the crowd initiation (*khrom dbang*). Because the *gter ma* is written in a non-human dakini script, the *gter ston* first removes his or her clothing, then appeases the guardians of the extracted treasure (the treasure masters or *gter bdag*) by replacing the treasure with a *rdo rje*. When the treasure chest is opened, the *gter ston* then refers to the "entrance certificate" (*kha byang*) which holds the "keys" (literally "the eyes to the riddle" or *lde'u mig*) which gives directions to the translation and transliteration of the text.[49]

18

སྲིན་ཡུལ་ཟངས་མདོག་དཔལ་གྱི་རི་བོའི་རྩེར།
འཕྲིན་ལས་ཁྲག་འཐུང་ཀརྨ་གུ་རུ་ཡི།
སྒྱུ་འཕྲུལ་གར་གྱིས་ཤ་ཟ་སྲིན་པོའི་ཚོགས།
ཐབས་མཁས་ཐུགས་རྗེ་ཆེན་པོས་འདུལ་མཛད་པ།།༡༨།།

srin yul zangs mdog dpal gyi ri bo'i rtser /
'phrin las khrag 'thung karma guru yi /
sgyu 'phrul gar gyis sha za srin po'i tshogs /
thabs mkhas thugs rje chen pos 'dul mdzad pa //

Near the magnificent Copper Colored Mountain in the demon country, through your skillful activities manifested as Heruka Karma Guru, you tamed the multitude of flesh eaters and demons by skillful means and great compassion.

~ ~ ~

When Padmasambhava had completed his work in Tibet, the king and inhabitants begged the Lotus Born to stay. Padmasambhava declined the invitation but gave the Tibetan people detailed instructions and precepts on compassion. Riding a horse through the air, Guru Rinpoche departed in the Wood Monkey year (864 C.E. according to Byang bdag bkra shis stob rgyal in the *Rig 'dzin grub pa'i dbang phyug chen po padma 'byung gnas kyi rnam par thar pa ngo mtshar phum sum tshogs pa'i rgya mtsho*) after fifty-five and a half years in Tibet. Padmasambhava flew to the magnificent Copper Colored Mountain (*Camaradvipa, Zangs mdog dpal ri, Rnga yab gling*), a subcontinent to the west of the southern continent (*Jambudvipa, Dzam bu gling*) of our present world system, sometimes referred to as the Rose-apple Continent. This mountain is also known as the Land of the Flesh Eaters (*rakshadhatu, srin-po'i gling*). It was at the Copper Colored Mountain that Padmasambhava tamed the ogre Thod phreng rtsal (the skull-garlanded one) and entered into his corpse.

The term Heruka is composed of three syllables. HE is the emptiness of cause or Ground, the Dharmakaya, the future and emancipation. RU is the absence of abiding, destruction and gathering as the place, disintegration, the Path and is the past as the emancipation of characteristics. KA is the non-dwelling on anything as the Fruition, the present, Nirmanakaya and liberation of wishlessness. The Sanskrit *hela* refers to drinking or enjoyment, *rudhira* to blood, and *kapala* to the bliss holder or skullcap. Thus Heruka refers to "drinking the blood of the skullcap" in which blood is ego-clinging and the skull is the stream of being.[50]

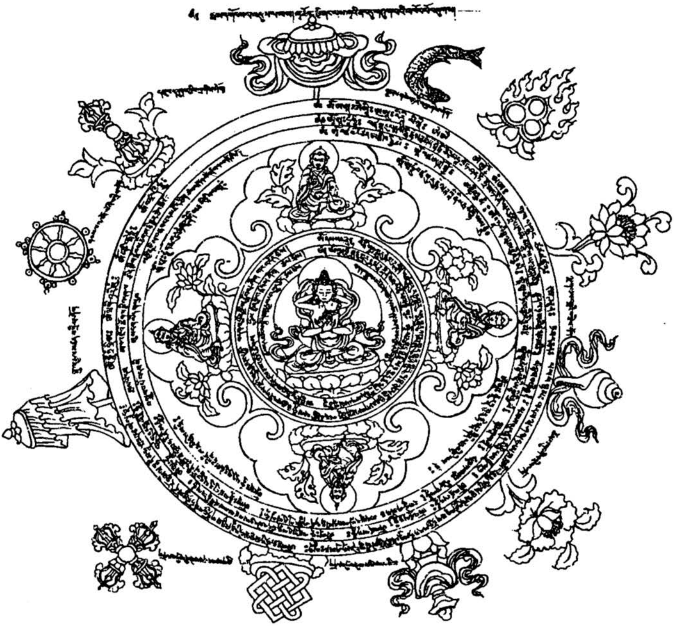
Herukas manifest as the (1) active (*las*) force in which the body of the teacher is transformed into the body of the Buddha, the (2) causal (*rgyu*) force having one face and two hands to be visualized during the Generation stage of meditation, and the (3) maturational or fruitional (*'bras bu*) force which is multiarmed and multi-faced and appears spontaneously during the Completion stage of perfection practice. Here, as Karma (*las*) or Action Guru, or Heruka Karma Guru, Padmasambhava vanished and reappeared as Guru Padma thod phreng rtsal having entered the corpse of the liberated ogre Thod phreng rtsal. It is believed that Guru Rinpoche still resides on the magnificent Copper Colored Mountain.

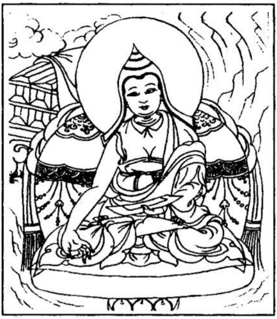
Padmasambhava manifested as Karma Guru to give the fifth Dalai Lama the initiations of "vital force" (*srog dbang*), "liberation" (*bsgral dbang*), and "hurling" (*zor dbang*).[51]

The great *gter ston* Sangs rgyas gling pa (1340-96) revealed the mandala* in the *Bla ma dgongs 'dus* (vol. 18, p. 25) which depicts Padmasambhava as Karma Guru (as the aspect of Amoghasiddhi) in the southern direction of Ratnasambha, Vajra Guru (as the aspect of Akshobhya) in the western direction of Amitabha, Ratna Guru (as the aspect of Ratnasambhava) in the northern direction of Amoghasiddhi, and as Padma Guru (as the aspect of Amitabha) in the eastern direction of Akshobhya. Just as the directions have been transformed or "sealed" in template fashion, so likewise has the staff (*khatvanga*) normally associated iconographically with Guru Rinpoche, been transformed into the consort shown in the center of the mandala as the Lotus Born takes the iconographic form of Vajradhara. Note the skullcap motif which signifies the Heruka aspect of Padmasambhava.

---

* *mandala is shown on page 51*





Vairocana

19

བསམ་ཡས་མཆིམས་ཕུ་དཔལ་གྱི་ཡང་དབེན་དུ།
ངོ་མཚར་གྲུབ་རྟགས་རྫུ་འཕྲུལ་དཔག་མེད་མཛད།
རྒྱལ་བའི་སྲས་མཆོག་རྗེ་འབངས་ཉེར་ལྔ་ཡང་།
མགོན་ཁྱོད་ཡེ་ཤེས་སྒྱུ་འཕྲུལ་དྲ་བའི་གར།།༡༩།།

bsam yas mchims phu dpal gyi yang dben du /
ngo mtshar grub rtags rdzu 'phrul dpag med mdzad /
rgyal ba'i sras mchog rje 'bangs nyer lnga yang /
mgon khyod ye shes sgyu 'phrul dra ba'i gar/ /

In the upper valley of Mchims, in complete solitude, you have shown signs of spiritual achievement and infinite miracles. The twenty-five servants and the lord of conquerors are the manifestations of your miraculous art, O Lord.

~ ~ ~

The upper valley of Mchims, known as Mchims-phu is the famous site of the meditation caves associated with Padmasambhava located near Bsam yas monastery. The famed visionary 'Jig med gling pa (1730-98), an incarnation of King Khri srong lde'u bstan, assimilates the Mchims-phu hermitage, where Padmasambhava meditated and left numerous self-produced images such as handprints, with the Buddhist paradise of Akanishtha (*'Og min*). Mchims-phu is one of the five holy places of pilgrimage in central Tibet known as the Holy Site of Speech because of the teachings given by Padmasambhava there. This Holy Site of Speech is also a reference to 'Jig med gling pa's vision of a parrot who revealed to the great *gter ston* the *Yang gsang bla ma'i sgrub pa'i thig le'i rgya can*, attributed to the revelation of 'Jig med gling pa's former incarnation as Klong chen rab 'byams pa who hid this text in the center of his "heart" at Bsam yas Mchims-phu. In the Ke'u cave at Mchims-phu Ye shes mtsho rgyal also received a visualization of Vajrakila (*Rdo rje phur pa*).

The great treasure finder Guru Chos kyi dbang phyug in his *Bka' brgyad gsang ba yongs rdzogs kyi dbang chog chen mo* describes the lord and chief twenty-five subjects as those who received the *Bde gshegs 'dus pa* empowerment from Padmasambhava at the main temple of Bsam yas. The lord refers to King Khri srong lde'u bstan (790-858 CE), the thirty seventh ruler of the *chos rgyal*, or Dharma King, dynasty which began with King Gnya' khri bstan po, a prince from India who took the throne in 127 BCE. King Khri srong lde'u bstan took the throne at the age of thirteen. At Bsam yas Mchims-phu he and the twenty-five disciples received the *Sgrub pa chen po bka' brgyad* empowerment of the sadhanas of the eight mandalas, and all achieved various siddhis. King Khri srong lde'u bstan died at the age of fifty-five and later incarnated as various saints, scholars, and *gter stons* known as *gling pas*, including Sangs rgyas bla ma (1000-80), Nyang ral nyi ma 'od zer (1124-92), Guru chos dbang (1212-70), O rgyan gling pa (1329-67), as well as the author of the present text, the Great Fifth Dalai Lama (1617-82). The twenty-five disciples include:

1. Gnubs chen sangs rgyas ye shes was a student of tantra from the age of seven. During the empowerment of the eight mandalas, his flower landed on the mandala of Yamantaka (*Gshin rje*), the wrathful Mañjushri (*'Jam dpal dbyangs*), which is the mandala of the body of all the Buddhas. After practicing for twenty-one days he saw the pure vision of this deity. At Sgrags yang rdzong he pierced a rock with his wooden *phur pa* which can be seen to the present day. Gnubs chen saved the tantras and their practitioners from destruction by the evil King Glang dar ma.

2. Rgyal ba mchog dbyangs was one of the first seven monks ordained in Tibet by Shantarakshita. During the empowerment of the eight mandalas his flower landed on the mandala of Hayagriva (*Rta mgrin*) which is the mandala of the speech of all the Buddhas. During his Hayagriva practice he was transformed into the deity and heard the neigh of Hayagriva's horse head on his crown. He attained mastery over life and his later incarnations include the second Karmapa, Karma Pak shi (1204-83).
3. Nam mkha'i snying po was also one of the first seven monks ordained by Shantarakshita in Tibet. During the empowerment of the eight mandalas, his flower landed on the mandala of Yang dag Heruka which embodies the mind of all the Buddhas. As a result of his practice he was able to travel on sunbeams. He studied Sanskrit in India and upon his return he was exiled by the Bon-pos to Lho brag mkhar chu in southern Tibet where he stayed in the Brag dmar cave near his native village.
4. Jñanakumara had moles on his throat in the shape of a crossed *rdo rje*. He also was one of the first seven monks ordained by Shantarakshita. He translated many of the Sutras and the Tantras into Tibetan. During the empowerment of the eight mandalas his flower landed on the mandala of Che mchog along with the flower thrown by King Khri srong lde'u bstan. As a result of his practice he was able to pierce a rock with his finger which brought forth a stream at Yar lung shel brag.
5. Mkha' 'gro Ye shes mtsho rgyal was the great dakini consort of Padmasambhava.
6. Dpal gyi ye she's flower landed on the mandala of Ma mo rbod stong. When he became an adept of this mandala he was able to subdue worldly spirits.
7. Dpal gyi sen ge's flower landed on the mandala of 'Jigs rten mchod bstod. While doing this sadhana practice in Bhutan he received a vision of the wrathful Buddha Grags pa kun 'dus and was granted both common and supreme siddhis.
8. Vairocana was the foremost translator of Buddhist scriptures and was responsible for bringing the Rdzogs chen teachings of *Sems sde* (the Mind section of Atiyoga), and *Klong gi sde* (the Unending Experience of Being section of Atiyoga) to Tibet. During the empowerment

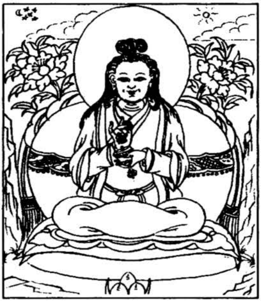
of the eight mandalas, Vairocana's flower landed on the mandala of Dmod pa drag sngags. He was also one of the first seven monks ordained by Shantarakshita in Tibet.

9. G.yu sgra snying po, a prince from eastern Tibet received teachings from Vairocana while the latter was exiled to this region. As a result, G.yu sgra became one of the greatest masters of *Sems sde* and *Klong sde* teachings in Tibet. Thus, through his attainments, he could transform himself into different physical forms such as a golden *rdo rje.*
10. Rdo rje bdud 'joms was a minister of King Khri srong lde'u bstan who went to Nepal to invite Padmasambhava to Tibet. He became a disciple of the Great Guru and achieved siddhi through his practice of *Rdo rje phur pa.* As a result he could fly through the air at the speed of wind and at Bsam yas he passed through a mountain unhindered.
11. Ye shes yang was a monk and one of the eight principal calligraphers of the *gter* texts. By receiving teachings from Padmasambhava, he was able to travel to the pure lands of the Buddhas and receive teachings directly from them.
12. Sog po lha dpal, also known as Sog po dpal gyi ye shes, was a Sogdian blacksmith and a student of Jñanakumara from whom he learned the *Rdo rje phur pa* teachings. As a result of studying these teachings with both Jñanakumara and Padmasambhava he could, with a single gesture, capture dangerous wild beasts.
13. Sna nam zhang ye shes sde was, along with Vairocana (see note 58), one of the great translators. Through his *Rdo rje phur pa* practice he achieved the power to fly like a bird.
14. Dpal gyi dbang phyug was the brother of Ye shes mtsho rgyal. As a result of his *Rdo rje phur pa* practice he could subdue enemies of the Dharma by simply pointing his *rdo rje* at them.
15. Ldan ma rtse mang was also one of the foremost calligraphers of the *gter* texts. He received many tantric teachings from Guru Rinpoche and possessed the power of unforgetting memory.
16. Ska ba dpal brtsegs was one of the three great translators and calligraphers of Tibetan texts. Being praised by Padmasambhava he attained the ability to know the thoughts of others. He was also one of the first seven monks in Tibet.

17. Shu bu dpal gyi seng ge became a minister of the court while still in his youth and was one of the emissaries to Nepal who invited Guru Rinpoche to Tibet. He was one of the great geniuses of his time and translated many texts. He achieved esoteric power through the practice of *Ma mo* and *Rdo rje phur pa* and was able to reverse the flow of the Ngam shod river to turn the stream at Mchims-phu upward and shatter rocks to pieces by merely pointing his *phur pa*. When Bsam yas was consecrated he distributed clarified butter through pipelines as a sign of dedication.
18. 'Bre rgyal ba'i blo gros was a young minister of the court. Later he took ordination and became one of the chief disciples of Padmasambhava as well as a translator. While visiting India he obtained the *Yan dag Heruka* empowerment from the Master Humkara and was able to transform a corpse into gold. He also attained the mastery of longevity and remained alive until the time of Rong zom pa chos kyi bzang po in the eleventh century.
19. Khye'u chung lo tsa, the boy translator, received teachings from Guru Rinpoche and lived as a householder tantrika. Through his achievement of esoteric power, he could summon birds flying through the sky with a simple gesture of his fingers.
20. 'Dren pa nam mkha' was a great master of Bon who became a disciple of Padmasambhava and a translator of Buddhist texts. Through his esoteric power he could summon wild yaks from the northern plains of Tibet with a single gesture.
21. 'O bran dpal gyi dbang phyug was a householder tantrika who became a heart disciple of Guru Rinpoche and a great scholar of tantra. He achieved esoteric power through his practice of *Guru Drag po* and, although he did not know how to swim, could cross big rivers like a fish.
22. Rma rin chen mchog was one of the nine most intelligent people of his time and one of the first seven monks ordained by Shantarakshita in Tibet. He studied Nagarjuna's philosophy and was a scholar of the *Guhyagarbhamayajala Tantra*. Through his esoteric power he could cut rocks like dough and eat them as food.
23. Lha lung dpal gyi rdo rje was posted on the border of Tibet and China where he defeated large Chinese forces. Along with his two brothers he was ordained as a monk by Vimalamitra. He received

bodhisattva and tantric vows from Padmasambhava and as a result he could penetrate through mountains without obstruction. When King Glang dar ma was destroying Buddhist establishments and executing Buddhists, Lha lung killed the king with an arrow and fled to Khams. At the end of his life he was absorbed into a rainbow.

24. Lang gro dkon mchog 'byung gnas was a minister of the king's court. Later he became a monk and translator and received tantric teachings from Padmasambhava. As a result of his practice he could send lightning bolts wherever he wanted.
25. La gsum rgyal ba byang chub was also one of the first seven monks ordained in Tibet. He was also one of the nine most intelligent people of his time. He received Buddhist teachings from Guru Rinpoche, visited India many times and translated many texts. As a result of his practice he could remain poised in the sky in the meditation posture.[52]



Guru Chos kyi dbang phyug

20

མྱང་ར་ཆོས་ཀྱི་དབང་ཕྱུག་དགོངས་ལྡེམ་ཅན།
ཨོ་རྒྱན་གླིང་པ་ཚེ་བརྟན་རྒྱལ་མཚན་སོགས།
ཟབ་དོན་གཏེར་གྱི་སྒོ་འབྱེད་གྲངས་མེད་རྣམས།
ཁྱོད་ཀྱིས་སྙིགས་དུས་འགྲོ་བའི་མགོན་དུ་སྤྲུལ།།༢༠།།

myang ra chos kyi dbang phyug dgongs ldem can /
o rgyan gling pa tshe brtan rgyal mtshan sogs /
zab don gter gyi sgo 'byed grangs med rnams /
khyod kyis snyigs dus 'gro ba'i mgon du sprul //

Chos kyi dbang phyug of Myang ra village who comprehended the veiled intentional language, O rgyan gling pa, Tshe brtan rgyal mtshan, and other discoverers of treasures of profound meaning, are emanations of you as the protectors of sentient beings in this degenerate age.

~ ~ ~

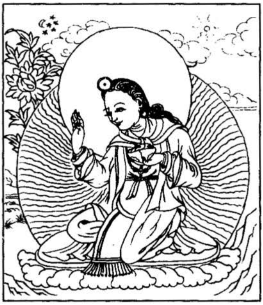
Chos kyi dbang phyug (1212-70), also known as Guru Chos dbang, was a great treasure finder who claimed in the *Gter 'byung chen mo*, the second volume (pp. 75-193) of his autobiography, that the treasure or *gter* tradition extended far back into the Indian Buddhist tradition and that the Vinaya and Mahayana *Shastras* were once treasures. Guru Chos dbang was revealed as the thirteenth emanation of King Khri srong lde'u bstan's *sangs rgyas gsung* or Buddha Speech after the king reached the high fruitional level of *mnga' bdag nyang* and attained the twelfth level or realization of Unattached Lotus Endowed (*ma chags padma can*). Guru Chos dbang is called "Lord of Doctrine" (in the sense of speech, words, and truth) because at the time of his birth on the fifteenth day, first month of the male water monkey year (Tuesday, January 19, 1212), amongst many auspicious events, his father was making a gold copy of the *Mañjushrijñanasattvasya Paramarthanama Samgiti ('Phags pa 'jam dpal gyi mtshan yang dag par brjod pa)* when he came to the verse (ch.VI, v. 9) "Lord of speech, master of speech, skillful in speech, master over words, of limitless words; true speech, speaking the truth, preceptor of the four truths (*vagisho vakpatir vagmi vacaspatir anantagih/ satyavak satyavadi ca catuhsatyo- padeshakah// tshig rje tshig bdag smra mkhas pa/ tshig la dbang ba tshig mtha' yas/ tshig bden bden par smra ba ste/ bden pa bzhi ni ston pa po//*)."[53] Hence, the appelation.

Throughout his early life, Guru Chos dbang studied all the Buddhist treatises, iconometry, the inner and outer secret mantras, logic, as well as the exegesis and attainment of the cycle of Atiyoga. At the age of eighteen he attended a consecration of the Stupa of Lha lung. That evening he had a dream in which the sublime Mañjushri appeared to him and declared that he had obtained the entire Buddhist doctrine.

Guru Chos dbang discovered treasures at (1) Gnam skas can in the La yag valley of Lho brag, (2) Brag dmar near Bsam yas, (3) two treasures at Rta mgrin zhabs at Bsam yas, (4) Mon kha steng in Bhutan, (5) Sgrom chos la, (6) Dben rtsa'i sgo, (7) Mkho yi shin dmar, (8) Sras mkhar, the tower of Rje bstun Mi la ras pa, (9) Skya bo phug ring, (10) Phyag mtheb ma, (11) Lcags phur at Mkhar chu in Lho brag, (12) Mon bum thang in Bhutan, (13) the Nyang stod rtsis temple in Tsang near the Bhutanese border, (14) Rong brag, and (15) Ha bo gangs where Padmasambhava had hidden an image of Shakyamuni.

Guru Chos dbang's main disciple was the Newari goldsmith Bha ro gtsug 'dzin of the Newar Buddhist priestly caste. Bha ro received a prophetic message from a *mkha 'gro ma* that he would meet Guru Rinpoche and for seven days he perceived Guru Chos dbang as Padmasambhava. Because he was a worthy disciple, Guru Chos dbang empowered Bha ro through means of secret language, using base terminology to define the "divine gateway" through which Vairocana issued from his mandala in the form of great fragrance, and Amoghasiddhi poured from Guru Chos dbang's "secret vajra" on to the tip of Bha ro's tongue to produce supreme bliss. The "divine gateway (*lha'i sgo*)" is the secret language used to describe the anus, and the "secret vajra (*gsang rdo rje*)" describes the guru's penis. However, because Bha ro perceived the guru's body as indestructible reality (*vajrakaya, rdo rje sku*) in its divine nature, he did not perceive the slightest trace of impurity.[54]

Guru Rinpoche illuminates fifty world-systems as one hundred teachers of Sutra and Mantra as well as his eight manifestations used to tame beings in the ten directions of these world-systems. A listing of these teachers was compiled by O rgyan gling pa in his *Crystal Cave Chronicles (Bka' thang shel brag ma)* based on an inventory of treasures the *gter ston* found in the crystal cave at Brag padma brtsegs pa'i shel phug in Yar lung. Another listing was compiled by Sangs rgyas gling pa and is known as the *Golden Garland Chronicles (Bka' thang gser phreng)*. Sang rgyas gling pa was himself a student of Tshe brtan rgyal mtshan, identified as Chos kyi blos gro of Tsa ri in the *Gangs ljongs rgyal bstan yongs rdzogs kyi phyi mo snga 'gyur rdo rje theg pa'i bstan pa rin po che ji ltar byung pa'i tshul dag cing gsal bar brjod pa lha dbang g.yul las rgyal ba'i rnga bo che'i sgra dbyangs.*[55] Chos kyi blo gros, also known as Ba yo chos kyi blo gros, was one of the twenty-five doctrine holders of the *Bla ma dgongs 'dus*, known as *The Great Prophecy of Dgongs 'Dus*. He was an incarnation of Vairocana.[56] O rgyan gling pa was also the revealer of *The Testimonial Record of Padmasambhava* (the epic *Padma bka' thang*).[57]



Ye shes mtsho rgyal

21

ཟབ་གཏེར་ཆོས་ཀྱི་བསྟན་པ་མི་ནུབ་སྤེལ།
བཀའ་བབས་ལས་འཕྲོ་པདྨའི་སྙིང་སྟོབས་ཅན།
འཁྲུལ་མེད་རིག་འཛིན་བརྒྱུད་པའི་ཚོགས་རྣམས་ཀྱང་།
ཁྱོད་ཀྱིས་རྗེས་བཟུང་ལས་ཅན་སྙིང་གི་བུ།།༢༡།།

zab gter chos kyi bstan pa mi nub spel /
bka' babs las 'phro padma'i snying stobs can /
'khrul med rig 'dzin brgyud pa'i tshogs rnams kyang /
khyod kyis rjes bzung las can snying gi bu //

Those who, with the courage of the Lotus, propagated the Dharma of profound treasures in order that these treasure would not disappear, have the karmic blessings to carry on these teachings. They are the hosts of the lineage of perfect Vidyadharas and are your adopted spiritual sons.

~ ~ ~

The nine Heart Progeny (*thugs sras dgu*) of Guru Rinpoche are the greatest accomplished disciples of the Lotus Born. These are:

1. King Khri srong lde'u bstan.
2. Gnub chen sang rgyas ye shes — The great tantric master and Yamantaka practitioner.
3. Ngan lam rgyal ba mchog dbyangs — One of Tibet's first monks. He received spiritual attainments through his Hayagriva practice.
4. Gnubs nam mkha'i snying po — A monk and translator who gained spiritual accomplishment through his Vajraheruka practice.
5. Nyang lo ye shes gzhon nu (Jñanakumara) — a great tantric master and translator who gained spiritual accomplishment through his Vajrakila practice.
6. Ye shes mtsho rgyal — the consort of Guru Rinpoche and the greatest of Tibet's female enlightened beings. She gained spiritual attainments through her Vajrakila practice.
7. 'Brog mi dpal gyi ye shes — a translator who gained spiritual attainment through practice of the Ma mo mandala.
8. Lang dpal gyi seng ge — a great tantrika who gained spiritual accomplishment through his practice of the mandala of 'Jig rten mchod brtod.
9. Rnam par snang mdzad (Vairocana) — the greatest of Tibet's translators and one of the first seven monks in Tibet. He gained spiritual accomplishment through his practice of Dmog pa drag sngags. Vairocana was also the Tantrika name of the Sutra translator Ye shes sde (ca.812).[58]

22

གང་ཤར་ཆོས་ཀུན་རིག་པའི་རང་རྣལ་དུ།
རྣམ་གྲོལ་ས་ལའི་ལྗོངས་ཀྱི་ཕན་བདེའི་གཞི།
ཚེ་རབས་དུ་མར་རྒྱལ་དབང་པད་འབྱུང་གིས།
རྗེས་བཟུང་རྨད་བྱུང་ཐུགས་རྗེའི་ཟློས་གར་ཅན།།༢༢།།

gang shar chos kun rig pa'i rang rnal du /
rnam grol sa la'i ljongs kyi phan bde'i gzhi /
tshe rabs du mar rgyal dbang pad 'byung gis /
rjes bzung rmad byung thugs rje'i zlos gar can //

The liberation in the nature of knowledge of all things which arise is the basis of benefit and happiness in the valley of Sala. This has been kindly maintained for many generations by the conqueror Padmasambhava who possesses the wonderful opera of compassion.

~ ~ ~

Sala is the name of a river which runs through the present world system of human beings known as 'Dzam bu'i gling (*Jambudvipa*). Klong chen rab 'byam pa in his *Precious Treasury of the Supreme Vehicle (Theg mchog rin po che'i mdzod)* states that the reality of the world system is a hand sized bejeweled *rdo rje* which arises through the blessing of the Great Perfection (*Mahasandhi, Rdzogs pa chen po*). This *rdo rje* remains on an island in Oddiyana during the times of teaching through the Buddha Body, where it emanates light, sound, and countless miraculous monks and nuns. During times for teaching through the Buddha Speech, the *rdo rje* is maintained on Mount Malaya (*Ri ma la ya*), the abode of Vajrapani (*Phyag na rdo rje*). During times of teaching through the Buddha Mind, the *rdo rje* abides in space above the diamond seat in Bodhagaya. These three *rdo rjes* represent the three Buddha Bodies of reality, awakening, and the indestructible realities of anger (*zhe sdang rdo rje*), dance (*rdo rje'i gar*), embodiment (*rdo rje 'bdag*), expanse (*rdo rje dbyings*), holder (*rdo rje 'dzin pa*), knot (*rdo rje mdud*), verse (*rdo rje tshig*), master (*rdo rje slob dpon*), mind (*thugs kyi rdo rje*), song (*rdo rje glu*), speech (*rdo rje gsung*), the three imperishables (*rdo rje mi shigs pa gsum*), the twelve great laughs (*rdo rje'i gad mo chen po bcu gnyis*), and wing (*rdo rje gshog pa*).

Padmasambhava employed the dance (*gar*) of indestructible reality in the sky to subdue spirits such as those at the Has po ri mountain near Bsam yas. Like *gter ma*, the dances are often written in "dance code" (*rtsa tshig*).[59] Likewise, the songs (*zlos*) are the forms of powerful aspirations hidden as *gter ma* by the Great Guru. These songs and dances comprise the wonderful opera of compassion. The use of musical instruments and chanting by monks of all four Tibetan Buddhist schools still employ musical notations, not only for the chant master (*dbu mdzad*), but for the "orchestra" of conches (*dung dkar*), short trumpets (*rkang gling*), long trumpets (*dung chen*), drum (*rnga brda*), cymbals (*rol mo*), etc. These musical notations will state, for example, "the drum gives the signal (*rnga brda sprad*)," followed by "the cymbals answer (*rol mo len*)." Further instructions will state the voices be raised (*bteg*), lowered (*mnan*), or be soft (*'bol*). These religious performances are accompanied with study manuals such as the text by Mkhas grub rje entitled *Method on the Ways of Using a Drum in the Extended and Shortened Versions of a Ritual, the Hook that Catches Demon Obstacles* (*Rnga 'ching rgyas bsdus ci rigs bya tshul/ Dgra bgegs 'gugs pa'i lcags kyu)* [Ms. tibetain 712, Bibliotheque Nationale, Paris]. During a vision of Padmasambhava, the fifth Dalai Lama perceived the yogin Dri med playing the sun and moon like a pair of cymbals.[60] Interestingly, the oldest word for "poetry" also bears the name for "song" which can be traced to Dunhuang and is found especially in the *gter ma* literature. Padmasambhava is supposed to have originated the *mgur*, or religious song, which reached its zenith in the work of the great poet sage Mi la ras pa.[61]

23

རིགས་དྲུག་འགྲོ་ཀུན་ཐུགས་རྗེ་ཆེན་པོ་ཡིས།
རྗེས་སུ་འཛིན་ཡང་ཁྱད་པར་བོད་འབངས་རྣམས།
དུས་ངན་སྙིགས་མ་མཐར་ཐུག་བཟོད་དཀའ་བའི།
འཇིགས་རུང་སྡུག་བསྔལ་དྲག་པོས་མནར་བ་ན།།༢༣།།

rigs drug 'gro kun thugs rje chen po yis /
rjes su 'dzin yang khyad par bod 'bangs rnams /
dus ngan snyigs ma mthar thug bzod dka' ba'i /
'jigs rung sdug bsngal drag pos mnar ba na //

> The six classes of sentient beings are held by your great compassion. Especially the Tibetan people having reached the pit of the evil degenerate age which is unbearable with fearful torment and suffering.

~ ~ ~

The six classes of sentient beings which include gods, demigods, humans, animals, hungry ghosts, and hell-beings, are those who are trapped in the realms of Samsara, or illusion. Those practicing the path of the bodhisattva seek, through compassion, to have all sentient beings released from this suffering.

The present degenerate age is part of the temporal scheme of Buddhist cosmology presupposed in the Hindu *Puranas* based on the concept that the universe (*prapañca*) is perishable. Here each aeon, or *kalpa*, is divided into fourteen *manvantaras* (secondary cycles, each lasting 306,720,000 years with lengthy intervals between each). Every *manvantara* contains seventy-one *mahayugas*, or great ages, of which a thousand form a *kalpa*. The *mahayugas* are further divided into four *yugas* or ages known as (1) the *kritayuga (rdzogs ldan)* in which there is complete virtue, (2) the *tretayuga (gsum ldan)* which is three quarters virtuous, (3) the *dvaparayuga (gnyis ldan)* which is half virtuous and half non-virtuous, and (4) the present *kaliyuga (rtsod ldan)* which begins as only one quarter virtuous and declines into complete degeneration. Each *yuga* has the respective lengths of 4,800, 3,600, 2,400, and 1,200 Brahma years. Each Brahma year equals 360 human years.

Kun mkhyen klong chen rab 'byams pa, in his *Snags kyi spyi don tshangs dbyangs 'brug sgra* (p. 52), quotes the *Tantra which Genuinely Gathers all Deities (Lha thams cad yang dag par 'dus pa'i rgyud)*, in noting that the *Bya ba'i rgyud (Kriya Tantra)* is emphasised during the *rdzogs ldan*, the *Spyod pa'i rgyud (Carya Tantra)* is emphasized during the *gsum ldan*, the *Rnal 'byor rgyud (Yoga Tantra)* is emphasised during the *gnyis ldan*, and the *Bla med rnal 'byor gyi rgyud (Anuttarayoga Tantra)* is emphasized during the present degenerate *rtsod ldan.*

Guru Rinpoche taught these unsurpassed yoga tantras during this degenerate age because these tantras can help the practitioner to gain liberation from the suffering of Samsara in a single lifetime, whereas the lower, or outer tantras emphasised during previous *yugas*, require many lifetimes to gain accomplishments and liberation.

24

མགོན་ཁྱོད་ཐུགས་རྗེའི་མཐུ་དཔུང་ཆེར་སྐྱེད་ལ།
སྤྲུལ་པ་ཡང་སྤྲུལ་བྱང་ནུབ་ཀུན་ཏུ་སྤྲོ།
དུས་ཀྱི་རྒྱལ་པོ་ཡར་ངོའི་ཚེས་བཅུ་ལ།
མངོན་སུམ་འབྱོན་པར་ཞལ་བཞེས་རྡོ་རྗེའི་གསུང་།།༢༤།།

mgon khyod thugs rje'i mthu dpung cher skyed la /
sprul pa yang sprul byang nub kun tu spro /
dus kyi rgyal po yar ngo'i tshes bcu la /
mngon sum 'byon par zhal bzhes rdo rje'i gsung //

With adamantine speech, you have promised to personally visit on the tenth day of the waxing moon which is known as the King of Time. At that time, please generate an army of powerful compassion and spread emanations and successive emanations all over the Northwest.

~ ~ ~

On the tenth day of the waxing moon immediately following Lo gsar, the Tibetan New Year, prayers and meditation on Guru Rinpoche are done to commemorate his having renounced his kingdom to start a yogic meditational retreat in the great charnel ground of Sitavana. There, in the place known as the "Cool Grove" he attained liberation while gathering a retinue of Matrikas and Dakinis. It was here that he became known as Guru Shantarakshita, the Lord of Peace.

On the tenth day of the next waxing moon, Guru Rinpoche took the *rab byung* monastic vows from Ananda, the Buddha's disciple. Padmasambhava exhibited an extraordinary mastery of both Sutra and Mantra and became known as both Guru Shakya Sen ge, the Guru Lion of the Shakyas, and Guru Blo ldan mchog sred.

The tenth day of the following waxing moon celebrates Guru Rinpoche's victory over the King of Zahor. The king sought to burn Guru Rinpoche alive, but was defeated when the master turned the fire into lake Rewalsar (*mtsho padma*) near the town of Mandi in present day Himachal Pradesh in India. Padmasambhava was then able to establish the Dharma in the land of Zahor and took the king's daughter, Princess Mandarava, as his spiritual consort. He became known as Guru 'Chi med Padma 'byung gnas, the Immortal Lotus Born Guru.

The tenth day of the next waxing moon marks the attempt by the ministers of Oddiyana to burn Padmasambhava and the Princess Mandarava alive. Guru Rinpoche again transforms the fire into a lake where he and the princess emerged on a lotus. Having inspired all the inhabitants with devotion, the great guru became known as Guru Padma rdo rje rtsal, the Guru with the Lotus and Vajra.

The tenth day of the following waxing moon is remembered as Padmasambhava's victory over the Tirthikas from South India who attempted to eradicate the Buddhist doctrine. Guru Rinpoche vanquished them along with their gods and guardians. By raising the banner of the Dharma, he became known as Guru Sen ge sgra sgrogs, the Lion's Roar.

The tenth day of the next waxing moon commemorates the Guru's miraculous birth on a lotus in lake Dhanakosha. By turning the wheel of Dharma for the Dakinis, he became known as Guru Mtsho skyes rdo rje, the Lotus Born Vajra Guru.

The following tenth day of the next waxing moon is celebrated as Padma's victory over the Tirthikas who threw the Great Guru into the Ganges. Rising from the water, Padmasambhava reversed the river's flow and performs a Vajra Dance in the sky. The Tirthikas were overcome with devotion and become followers of the Buddha Dharma. During this occasion he is remembered as Guru Khye'u chung mkha' lding rtsal, the youthful sky-soaring Garuda.

The tenth day of the next waxing moon marks Guru Rinpoche's victory over an attempt by the Tirthikas to poison the master. He transforms the poison into nectar and becomes radiant from the drink. Again inspiring faith, he becomes known as Guru Nyi ma 'od zer, the Guru with the Radiance of the Sun.

The tenth day of the following waxing moon celebrates Padmasambhava's subduing of the local deities and negative forces at

Yang le shod kyi brag phug at Pharping in Nepal. Taking the form of Vajrakumara (Rdo rje gzhon nu), he performs the sadhana of Dpal chen yang dag and attains the Vidyadhara level of Mahamudra Realization. He becomes known as Guru Rdo rje thod phreng rtsal, Vajra Guru of the Skull Garland.

The following tenth day of the next waxing moon marks Padmasambhava's arrival in Tibet where he subdues the negative forces and establishes Bsam yas monastery. Leading his twenty-five disciples and the king to liberation, he is known as the Lotus Born Guru.

The next tenth day of the waxing moon celebrates Guru Padma's arrival in Bhutan where he assumes his wrathful form to subdue the local deities and guardians and transform them into protectors of the *gter ma*, or hidden treasures. He entrusts them with the secret oral instructions which are to be given only to treasure finders when the appropriate time comes. He is known in this instance as Guru Rdo rje gro bo lod, the Guru Pot-belly of Vajra Wrath.

The tenth day of the final waxing moon recalls the invitation by King Indrabodhi for Padmasambhava to visit Oddiyana where he is installed as the Crown Prince and marries the Princess Bhasadhara. Here he becomes known as Guru Padma rgyal po, the Lotus King.

The reference to the Northwest may indicate the conflict between Ladakh and Tibet during the reign of the fifth Dalai Lama and which resulted, after his death, in the border treaty of 1684.[62]

25

བསླུ་མེད་ཚངས་དབྱངས་ཡན་ལག་དྲུག་ཅུའི་བཅུད།
བྱིན་རླབས་དཔག་བསམ་ཡོངས་འདུ་ལྗོན་པའི་འབྲས།
འདོད་པའི་རེ་བ་སྐོང་བའི་ཆར་ཆེན་པོ།
སྩོལ་བའི་དུས་ལ་བབས་སོ་པདྨ་འབྱུང་།།༢༥།།

bslu med tshangs dbyangs yan lag drug cu'i bcud /
byin rlabs dpag bsam yongs 'du ljon pa'i 'bras /
'dod pa'i re ba skong ba'i char chen po /
stsol ba'i dus la babs so padma 'byung //

The essence of the melody of Brahma's sixty infallible voices, the fruit of the wish-granting tree of blessings, and a great rain of wish-fulfillment — now is the time to bestow these things, O Lotus Born.

* * *

There are twenty-five types of fruition which result in the attainment of enlightenment. Five types each of body, speech, mind, qualities, and activities. These are the unceasing rain of wish fulfillment of the Dharmadhatu (*chos dbyings*) or sphere of reality or wakefulness. Within the types of speech appear the audible syllables of utterance which, when freed from obscuration, transform into the syllables composing the speech of the Buddha as is the case with mantras when seed syllables are a particular Buddha essence. For example, the syllables *OM, AH, HUM* are the body, speech, and mind of the Buddha and the syllable *A* is itself the luminous nature of mind.
There are five kinds of speech of a Buddha:

1. The ultimate speech of the Dharmakaya which is inexpressible purity.

2. The symbolic speech of the Sambhogakaya which is represented by forms such as gesture.
3. The verbal speech of the Nirmanakaya which possesses the melodiousness of Brahma.
4. The knowledge speech of the Abhisambodhikaya which is composed of the individual voices of those yet to be tamed.
5. The wisdom speech of the Vajrakaya which is the non-dual resounding of emptiness.

There are also six categories of the sounds of Dharma:

1. Like the voice of Brahma.
2. Like cymbals.
3. Like singing.
4. Like a kalavin bird.
5. Like thunder.
6. Like a star.

When these six are multiplied by the ten aspects of:

1. Generating understanding.
2. Comprehension.
3. Respectability.
4. Lacking discord.
5. Extreme profundity.
6. Acceptability.
7. Indomitability.
8. Pleasant to the ear.
9. Being unconfused.
10. Being extremely distinct.

Or when the six categories are multiplied by the ten natures of:

1. Most resonant.
2. All-pervading.
3. Immediately comprehensible.
4. Able to clear doubts.
5. A commanding presence.
6. Showing immediacy.
7. Completely engaging.

8. Interesting.
9. Distinctive.
10. Able to tame sentient beings...

the result totals sixty.

The great Dkar brgyud master Mar pa chos kyi blo gros in the *Brgyud pa yid bzhin nor bu'i rnam par thar pa* of his *Bde mchog mkha' 'gro snyan rgyud* (Vol. Kha) describes the Mahasiddha Tilopa's encounter with a singer who challenges:

> "I can embarrass as a singer even the world of Brahma (*nga ni tshangs pa'i 'jig rten yang/ skyeng par byed pa'i glu mkhan yin*)."

To which Tilopa replies:

> "The sounds you perceive are just like echoes (*thos yul rnams ni brag cha 'dra*)."

26

དུས་ངན་མཐར་ཐུག་ལྷ་སྲིན་སྡེ་བརྒྱད་འཁྲུགས།
མ་རུངས་སྟོད་སྨད་གདུག་པའི་དམག་དཔུང་གཡོ།
འཕུང་བྱེད་བདུད་ཀྱི་ཆོ་འཕྲུལ་རླུང་ལྟར་ཚུབ།
མི་བསྲུན་སྐྱེ་བོའི་ངན་སྤྱོད་ཆུ་ལྟར་འཁྲུགས།།༢༦།།

dus ngan mthar thug lha srin sde brgyad 'khrugs /
ma rungs stod smad gdug pa'i dmag dpung g.yo /
'phung byed bdud kyi cho 'phrul rlung ltar tshub /
mi bsrun skye bo'i ngan spyod chu ltar 'khrugs //

At the end of this degenerate age, the eight classes of gods, demons, etc. become confused. The evil army agitates the deceitful upper and lower realms. The activities of Mara cause ruination like a tornado as the conduct of the evil ones swirl like a whirlpool.

* * *

The eight classes of gods and demons are the *lha (deva), klu (naga), gnod sbyin (yaksha), dri za (gandharva), lha ma yin (asura), mkha' lding (garuda), mi'm ci (kinnara),* and *lto 'phye (mahoragas)*. These are the impure manifestation of the eight types consciousness (*vijñana, rnam shes*) which include the aggregates of consciousness of: (1) the eye (*caksur, mig*), (2) ear (*shrota, rna ba*), (3) nose (*ghrana, sna*), (4) tongue (*jihva, lce*), (5) body (*kaya, lus*), (6) intellect (*manas, yid*), all of which arise from: (7) the consciousness of intellect endowed with conflicting emotions (*klishtamanas, nyon mongs pa can gyi yid*), and 8. the consciousness of the grounds of all (*alayavijñana, kun gzhi*).

Upper demons (*steng gdon*) of the brain which cause epilepsy, nervous disorders, etc., cause the twelve activity fields (*dvadashayatana, skye mched bcu gnyis*) to become agitated. These activity fields include those associated with the aggregates of consciousness in addition to those associated with form (*rupa, gzugs*), sound (*shabda, sgra*), touch (*sparsha, reg bya*), and mental objects as phenomena (*dharma, chos*).[63]

27

སྙིང་ནས་ཆོས་བཞིན་སྦྱོང་ལ་ལོག་སྒྲུབ་མང་།
ཚུལ་བཞིན་ཐོས་བསམ་སྒོམ་པའི་བསྟན་པ་འགྲིབ།
དབང་ཁྲིད་འཕྲིན་ལས་རྣམ་བཞིའི་ཕྱག་ལེན་སོགས།
ངེས་གསང་ཐེག་པའི་རིང་ལུགས་འཆོལ་བར་བྱེད།།༢༧།།

snying nas chos bzhin sbyong la log sgrub mang /
tshul bzhin thos bsam sgom pa'i bstan pa 'grib /
dbang khrid 'phrin las rnam bzhi'i phyag len sogs /
nges gsang theg pa'i ring lugs 'chol bar byed //

Those who wholeheartedly practice the Dharma will be increasingly blasphemed. The correct teachings of meditation, pondering, and study will diminish. People will confuse the practice of the four [peaceful, developing, powerful, and wrathful] activities, the guide, the empowerment, etc., as well as the doctrine of the pure secret vehicle.

~ ~ ~

During the period of the fifth Dalai Lama it was customary to propagate the cult of Mahakarunika Avalokiteshvara at public assemblies (*khrom chos*). Although this tradition had its origins prior to the dawn of the Dalai Lamas, Mnga' ris sgrub chen ngag dbang chos 'phel, a disciple of Ngag dbang bstan 'dzin rab rgyas (1638-96), the fourth *'brag sde srid*, commissioned a reprinting of the Punakha edition of the *Ma ni bka' 'bum*, which is a collection of *gter ma* on Avalokiteshvara. This twelfth century prophetic text notes that demons (*bdud*) will enter the hearts of religious teachers (*ston pa*) causing blasphemy, *dam sri* spirits will enter the hearts of mantrins (*sngags pa*) causing them to cast spells against one another, *'gong po* spirits will cause men to defile themselves, *'dre mo* demonesses will cause women to argue with their husbands, the *'u rang* spirits will cause perversity in youth, and *lha, klu* and *gnyan po* spirits will be disturbed causing rain to fall during inappropriate times thus causing famines, etc. This text had three cycles (*skor*) assembled in two volumes of approximately 700 folios which was summarized in the *Gsan yig* (record of teachings received) of the fifth Dalai Lama.[64]

The four activities are given as a four-limbed *abhisamaya* in the *Dpal kye'i rdo rje mngon par rtogs pa yan lag bzhi pa* of Bsod nams rtse mo and include service (*seva, bsnyen pa*), proximate accomplishment (*upasadhana, nye bar sgrub pa*), accomplishment (*sadhana, sgrub pa*), and great accomplishment (*mahasadhana, sgrub pa chen po*).[65] A similar, perhaps simpler explanation is given in the *Hevajra Tantra* (I.iii:2) where the peaceful activity is the conception of the void, the developing activity is the seed in which all is concentrated as the source of enlightenment, the powerful activity is the physical manifestation of the mandala of divinities, and the wrathful activity is the implantation of the syllable in the practitioner's heart (*prathamam shunyatabodhim dvitiyam bijasamgraham/ tritiyam bimbanishpattim caturthan nyasam aksharam// yang ni stong pa'i chub ste/gnyis pa la ni sa bon bsdu/gsum pa la ni gzugs brnyan rdzogs/bzhi pa la ni yig 'bru dgod*).[66]

28

ཁྱད་པར་ཁྱོད་ཀྱི་ཟབ་གཏེར་གདམས་པ་ལ།
ཆོས་ལོག་ཡིན་ཞེས་བསྐུར་འདེབས་ཡང་ཡང་སྒྲོགས།
མི་བསྲུན་གཞན་འཕྲུལ་གནས་ཀྱི་དབང་པོ་འགའི།
འཇམ་མཉེན་འདབ་མས་འགྲོ་མང་སྙིང་ཀ་འབིགས།།༢༨།།

khyad par khyod kyi zab gter gdams pa la /
chos log yin zhes bskur 'debs yang yang sgrogs /
mi bsrun gzhan 'phrul gnas kyi dbang po 'ga'i /
'jam mnyen 'dab mas 'gro mang snying ka 'bigs //

Especially the instructions of your profound treasury will be proclaimed to be the wrong dharma and repeatedly repudiated. A wicked kamadeva, with soft and tender flower-petal arrows, will pierce many hearts with his eloquence.

~ ~ ~

There are five flower arrows of the kamadeva, or lord of desire (*bdud dga' rab dbang phyug gi me tog gi mda' lnga*):

1. That which causes arrogance (*dregs par byed pa'i mda'*).
2. That which causes ignorance (*rmongs par byed pa'i mda'*).
3. That which causes strong ignorance (*kun tu rmongs par byed pa'i mda'*).
4. That which causes one to faint (*brgyal bar byed pa'i mda'*).
5. That which causes unconsciousness (*sems med par byed pa'i mda'*).

In addition there are five evil arrows (*pañca marashara, bdud kyi mda' lnga*):

1. That which causes desirous attachment (*chags par byed pa'i mda'*).
2. That which causes ignorance (*sems rmongs par byed pa'i mda'*).
3. That which causes pride (*sems nga rgyal bar byed pa'i mda'*).

4. That which causes conflict (*'thab par byed pa'i mda'*).
5. That which causes distraction (*sems g.yeng bar byed pa'i mda'*).

One of the distinguishing qualities of Tibetan Buddhism is its reliance on visionary Buddhism (as *Shastra*, expository text, or treatise) which can not be demonstrated to be historically traceable to an Indic origin (as *vajrapada*) and, as such, is often repudiated. As such, the *gter ma* tradition is an alternate source of scripture that is indigenously Tibetan as opposed to the classically Indian (*bka' ma*) or spoken transmission of Buddhist texts translated into Tibetan. Over a hundred volumes of treasure material were published in the *Rin chen gter mdzod* during the nineteenth century. Subclasses of *gter ma* are distinguished as earth treasure (*sa gter*), written on yellow scrolls of paper (*shog ser*), mental treasure (*dgongs gter*), placed in the consciousness of the recipient by a Buddha or teacher of the past such as Padmasambhava, remembered treasure (*rjes dran gter*), as a memory of a visionary's past life, and rediscovered treasure (*yang gter*) which were previously discovered but were rehidden to be discovered at a more suitable time. Mental treasures are likewise specified to be found in the adamantine body of the visionary, as the essence of enlightenment. Pure vision (*dag snang*) treasures are those which were not previously hidden, but occur when the visionary meets a Buddha or teacher of another era who bestows a teaching during the visionary's meditative absorption (*mnyam bzhag*), in a dream (*rmi lam*), or in the waking state (*dngos*). Dpa' bo gtsug lag 'phreng ba in his *Chos 'byung mkhas pa'i dga' ston* notes that "the highest treasure is from the treasure place that is the mind, the *dharmadhatu* abiding in its own aspect (*gter gnas rang sems la chos nyid rang chas su gnas pa ni gter gyi mthar thug ste*)." This *dharmadhatu* is where Guru Rinpoche resides as "there have been inconceivably numerous sightings of the guru, chosen deity, and dharma protector in reality, meditative experience, and dreams. In particular, the Guru Vidyadhara Padmasambhava constantly and manifestly displays his face (*dngos nyams rmi lam du bla ma yi dam chos skyongs gzigs pa bsam las 'das/ khyad par du skye ba gtan gyi bla ma rig 'dzin pad mas rtag par mngon sum du zhal bstan zhing*)."[67]

29

ཚུལ་འདི་དགོངས་ཤིག་རྗེ་བཙུན་ཐོད་འཕྲེང་རྩལ།
མཐུ་དཔུང་སྐྱེད་ཅིག་པདྨ་སམ་བྷ་བ།
བྱིན་གྱིས་རློབས་ཤིག་མཚོ་སྐྱེས་རྡོ་རྗེ་ཞབས།
དངོས་གྲུབ་སྩོལ་ཅིག་ཨོ་རྒྱན་རིན་པོ་ཆེ།།༢༩།།

tshul 'di dgongs shig rje btsun thod 'phreng rtsal /
mthu dpung skyed cig padmasambhava /
byin gyis rlobs shig mtsho skyes rdo rje zhabs /
dngos grub stsol cig o rgyan rin po che //

Please consider this, noble Thod 'phreng rtsal. Please develop your power and strength, O Padmasambhava. Please bless us, O Saroruhavajra. Please bestow siddhi, O Great Precious One of Oddiyana.

* * *

Saroruhavajra, also known as Padmavajra, is identified in Sa skya literature as the composer of many texts dealing with the consecration, developing, and the contemplation (*abhisamaya, mngon rtogs*) of Hevajra. Along with Dombiheruka and Kanha, Saroruhavajra produced the lineage meditative manuals which were the principle focus of the Sa skya pa contemplation of Hevajra.[68] This lineage was handed down from Indrabodhi via Mahapadmavajra and Anangavajra.[69] Mahapadmavajra seems to be none other than the adopted son of King Indrabodhi (i.e. Padmasambhava).[70]

Saroruhavajra is Guru Rinpoche's manifestation during the sixth month and it is this aspect of Padmasambhava who introduced the *Hevajra Tantra..*[71] Here the iconography of Thod 'phreng rtsal, or the skull-garlanded one, is similar to Hevajra who is described as having a garland of skulls (*mundamalakritaharam/ mgo bo'i 'phreng ba'i do shal mdzad*)[72] like the image of Padmasambhaba who emerged on a lotus, with his consort, following an attempt by the ministers of Oddiyana to burn the Lotus Born in a pyre of sandalwood.

30

ནད་གདོན་དགྲ་གེགས་མི་མཐུན་ཕྱོགས་ཀུན་ཞི།
ཚེ་དཔལ་སྟོབས་འབྱོར་ཡར་ངོའི་ཟླ་ལྟར་རྒྱས།
སྲིད་དང་ཞི་བའི་ལེགས་ཚོགས་མ་ལུས་པ།
འབད་མེད་ལྷུན་གྱིས་འགྲུབ་པར་བྱིན་གྱིས་རློབས།།༣༠།།

nad gdon dgra gegs mi mthun phyogs kun zhi /
tshe dpal stobs 'byor yar ngo'i zla ltar rgyas /
srid dang zhi ba'i legs tshogs ma lus pa /
'bad med lhun gyis 'grub par byin gyis rlobs //

Please bless us to accomplish spontaneously and without effort all the heaps of virtues of Samsara and Nirvana. Please stop demons, sickness, enemies and all hindrances in all directions. Please increase lifespan, glory, strength and prosperity like the waxing moon.

* * *

Samsara is *'khor* manifesting as mind (*sems*), and Nirvana is *'das* manifesting as the nature of mind (*sems nyid*). The former as the audience and the latter as the teacher (*ston pa*) are manifestations of the "dialogue" between the Dharmakaya Samantabhadra and the Sambhogakaya Vajrasattva as a direct transmission (*dgongs brgyud*) where both teacher and audience are in actuality identical as portrayed in the *Kulayaraja Tantra* (*Kun byed rgyal po'i rgyud*). Likewise, the five buddha families represent the "audience" of the teacher Vajrasattva where the former are various Nirmanakayas receiving symbolic transmissions (*brda brgyud*) from the Sambhogakaya.[73]

Here these blessings represent the virtues of the Trikaya Buddha fields capable, as the primordial nature of mind, of overcoming all hindrances. This Trikaya which bestows these blessings are the outer guru (*phyi'i bla* *ma*) who bestows initiations (*dbang*), instructions, and introduction (*ngo sprod*) to the nature of the mind; the inner guru (*nang gi bla ma*) as the personal meditational deity (*yi dam*) with whom we are especially linked in this lifetime; and the secret guru (*gsang ba'i bla ma*) as Samantabhadra as the true nature of one's mind. This Trikaya Guru is embodied in one's root guru (*rtsa ba'i bla ma*).[74] The root guru who here bestows blessings is Padmasambhava.

31

ཆོས་ཀུན་གདོད་ནས་དག་པ་སྟོང་པའི་དབྱིངས།
ལྷུན་གྲུབ་སྣང་བཞི་ལམ་བཟང་འཇའ་ལྟར་བཀྲ།
རིག་པ་རང་ངོ་ཤེས་པ་ཀུན་ཏུ་བཟང་།
ཚེ་འདིར་མངོན་དུ་འགྱུར་བར་བྱིན་གྱིས་རློབས།།༣༡།།

chos kun gdod nas dag pa stong pa’i dbyings /
lhun grub snang bzhi lam bzang ’ja’ ltar bkra /
rig pa rang ngo shes pa kun tu bzang /
tshe ’dir mngon du ’gyur bar byin gyis rlobs //

> All Dharmas from the beginning are pure in the sphere of voidness. Four spontaneously arising visions glow like a rainbow on this best path. Please bless us to manifest in this present life the knowledge of self recognition which is Samantabhadra.

~ ~ ~

All Dharmas, or phenomena, here refer to conventional or relative truth, and absolute truth. Relative truth (*samvritisatya, kun rdzob bden pa*) refers to phenomena other than emptiness (*yavat, ji snyed pa*). Each school of Buddhist tenets gives a different definition for this phenomena.

According to the Vaibhashika school if the phenomena can be broken or mentally separated into parts it destroys the mind which apprehends the object (*blos cha shas so sor bsal ba na rang ’dzin pa’i blo dor tu rung ba’i chos*). Such is the case of a clay pot.

According to the Sautrantika school it is phenomena that exist merely through the imputation of thought such as space or permanent phenomena (*rtog pa’i btags tsam du grub pa’i chos*).

According to the Cittamatrin school conventional truth is phenomena that is found by a valid cognizer which is an awareness analyzing conventional existence such as dependent phenomena (*tha snyad dbyod* *kyi rig shes tshad mas ma rnyed don*). The Cittamatrins rely on the dependent phenomena found in eight groups of consciousness:

1. eye consciousness.
2. ear consciousness.
3. nose consciousness.
4. tongue consciousness.
5. body consciousness.
6. mental consciousness.
7. afflicted consciousness.
8. foundation consciousness or the mind as the basis of all.

The Svantantrika Madhyamika school, established by Bhavavika, states that relative truth is phenomena which is dualistically realized by a direct valid cognizer that actually cognizes that truth as something such as a vase (*rang mngon sum du rtogs pa'i mngon sum tshad mas gnyis snang dang bcas pa'i tshul gyis rtogs par bya ba*). According to the Prasangika Madhyamika school of Buddhapalita, Candrakirti, and Shantideva, relative truth is found by a valid cognizer which is an awareness analyzing conventional existence, and with respect to phenomena, the valid cognition analyzing conventional existence becomes a valid cognizer analyzing conventional existence as something such as a vase (*tha snyad dpyod byed kyi tshad mas rnyed don gang zhig tha snyad dpyod byed kyi tshad ma rang nyid la tha snyad dpyod byed kyi tshad mas ma stong ba*). Likewise, a negative phenomenon (*pratishedha, dgag pa*) is an object realized through the elimination of an object of negation, or a non-vase thing. The two conventional existences are correct conventional truth represented by something such as a pillar (*samyak samvriti, yang dag kun rdzob*) and incorrect conventional truth represented by something such as a mirror image (*mithya samvriti, log pa'i kun rdzob*). Both of these truths support three types of relative existence:

1. Imputed conventional existence (*upacara samvriti, btags pa'i kun rdzob*).
2. Known conventional existence (*vijñana samvriti, shes pa'i kun rdzob*).
3. Expressed conventional existence (*jalpa samvriti, brjod pa'i kun rdzob*).

Conventional or relative truth leads to the wisdom which understands conventional phenomena (*samvritipratijñana, kun rdzob rtogs* *pa'i shes rab*) as discriminating awareness such as the wisdom that understands the illusory nature of phenomena. Both the Madhyamika Schools are proponents of the non-inherent existence of phenomena (*nihsvabhavadin, ngo bo nyid med par smra ba*) and are in contrast to those who assert the true existent nature of phenomena (*vastuvadin, dngos po yod par smra ba*).[75]

Absolute truth (*paramarthasatya, don dam bden pa*), or thatness (*yathavad, ji lta ba*) is emptiness which is other than the conventional aspect of all phenomena. Absolute truth provides proof of the selflessness or emptiness of all phenomena (*satyadarshana, bden ba mthong ba*) through interdependent origination of dependent co-origination (*pratityasamutpada, rten cing 'brel bar 'byung ba*) resulting from projecting causes (*'phen byed kyi yan lag*), and materialized effects (*mngon par 'grub pa'i yan lag*). There are twelve links of dependent origination (*dvadashangapratityasamudpada, rten 'brel yan lag bcu gnyis*) along with twelve analogies (*rten 'brel gyi dpe chos bcu gnyis*):

1. Ignorance (*avidya, ma rig pa*) analogous to a blind old woman (*rgad mo long ba*).
2. Connective action (*samskara, 'du byed kyi las*) analogous to a potter molding a pot (*rdza mkhan*).
3. Consciousness (*vijñana, rnam shes*) analogous to a monkey looking out a window.
4. Name and form (*namarupa, ming gzugs*) analogous to a man rowing a boat (*gru gzungs*).
5. Sources (*ayatana, skye mched*) analogous to a prosperous looking new house (*khang gsar rdzogs par grub pa*).
6. Contact (*sparsha, rig pa*) analogous to a man and woman embracing (*pho mo 'khyud pa*).
7. Feeling (*vedana, tshor ba*) analogous to an arrow piercing the eye (*mig la mda 'zug pa*).
8. Craving (*trishna, sred pa*) analogous to a drunken man (*skyes bu chang gis gzi ba*).
9. Grasping (*upadana, len pa*) analogous to a monkey plucking fruit (*spre'u shing tog 'thog pa*).
10. Existence (*bhava, srid pa*) analogous to a pregnant woman (*bud med brus ma*).
11. Birth (*jati, skye ba*) analogous to the birth of a child (*phrug gu btsas pa*).

12. Aging and death (*jaramarana, rga shi*) analogous to a corpse being carried to cremation (*mi ro 'khru ba*).

The four spontaneously arising visions refer to the four correct reliances (*catvari pratisarana, rton pa bzhi*) through which absolute truth can be attained:

1. Reliance on meaning and not on expression (*arthapratisaranenabhavitavyam na vyajnana pratisaranena, don la rton cing tshi la min pa*).
2. Reliance on teachings and not persons (*dharmapratisaranenabhavitavyam na pudgala pratisaranena, chos la rton cing gang zag la min la*).
3. Reliance on wisdom and not ordinary mind (*jñanapratisaranenabhavitavyam na vijñana pratisaranena, ye shes la rton cing rnam shes la min pa*).
4. Reliance on definitive teachings and not on interpretive teachings (*nitartha sutrapratisaranenabhavityam na neyartha sutra pratisaranena, nges don la rton cing drang don la min pa*).

Through these reliances the practitioner ascertains the view of selflessness (*nairatman, bdag med*) resulting in the sense of selflessness of persons (*pudgalanairatman, gang zag gi bdag med*) and the selflessness of phenomena (*dharmanairatman, chos kyi bdag med*).

In tantric practice conventional truth is the *dam tshig sems pa (samayasattva)* as a symbol such as a statue, stupa, or book, as the realm of diverse appearances, and absolute truth is the *ye shes sems pa (jñanasattva)* or that which is symbolized and which is beyond expression and duality. These two truths form the ground, or basis, (*bhumi, sa*) of consciousness which coordinate with the two practices of method (*upaya, thabs*) and wisdom (*prajña, shes rabs*) which constitute the path (*marga, lam*) and result in the fruit (*phala, 'bras bu*) or attainment of the two form bodies (i.e. the Nirmana and Sambhoga kayas) and the truth body (i.e. Dharmakaya).[76]

32

རྣམ་པར་གཡེང་བས་ཚེ་འདིར་མ་གྲོལ་ན།
འདའ་ཁའི་ཉམས་ལེན་འཕོ་བའི་མཚམས་སྦྱོར་གྱིས།
བདེ་བ་ཅན་སོགས་དག་པའི་ཞིང་ཁམས་སུ།
ཐོགས་མེད་བགྲོད་པར་རྫུས་ཏེ་སྐྱེ་བར་ཤོག།།༣༢།།

rnam par g.yeng bas tshe 'dir ma grol na /
'da' kha'i nyams len 'pho ba'i mtshams sbyor gyis /
bde ba can sogs dag pa'i zhing khams su /
thogs med bgrod par rdzus te skye bar shog //

If I will not be liberated in this present life because of my distractions, may I be born miraculously to travel unimpeded at the time of death, through the practice of 'pho wa, and make the connection for the transference [of consciousness] to the pure realms, such as Sukhavati, etc.

~ ~ ~

'Pho wa is the fourth of the four exclusive transmissions (*thun mong ma yin pa'i bka' babs*) taught by a teacher to select practitioners. These transmissions include:

1. The transmission of psychic heat (*grum mo'i bka' babs*).
2. The transmission of the illusory body (*sgyu lus kyi bka' babs*).
3. The transmission of clear light (*'od gsal gyi bka' babs*)
4. The transmission of consciousness and intermediate state yoga (*'pho ba dang bar do'i bka' babs*).

Consciousness can be transferred through any of the nine orifices:

1. The crown of the head (*brahmarandhra, tshangs bug*).
2. Between the eyes (*urna, smin mtshams*).

3. The eyes (*cakshu, mig*).
4. The ears (*karna, rna ba*).
5. The nose (*ghrana, sna*).
6. The mouth (*mukha, kha*).
7. The navel (*nabhi, lte ba*).
8. The urethra (*mutramarga, chu lam*).
9. The anus (*gudhamarga, bshang lam*).

For *'pho ba* practice to be successful at the time of death, the consciousness should exit from the crown of the head. Such success is taken as a path to attain the Truth Body of a Buddha (*'chi ba chos sku'i lam 'khyer*) where the clear light of death and all emptiness (*mrityuprabhasvara sarvashunyata, 'chi ba 'od gsal dang thams cad stong pa*) appear as the very subtle wind and mind manifesting in the dissolution of the mind of near attainment (*nyer thob*) into the clear light mind.

33

ཚུལ་འདི་ལམ་དུ་མ་ལོངས་བར་དོ་ཞེས།
འཇིགས་རུང་ཡ་ངའི་གནས་དེར་སྐྱེས་འགྱུར་ན།
མགོན་ཁྱོད་མངོན་སུམ་བྱོན་ནས་དབུགས་དབྱུངས་ཏེ།
འཁྲུལ་པ་རང་སར་འགྲོལ་བར་བྱིན་གྱིས་རློབས།།༣༣།།

tshul 'di lam du ma longs bar do zhes /
'jigs rung ya nga'i gnas der skyes 'gyur na /
mgon khyod mngon sum byon nas dbugs dbyungs te /
'khrul pa rang sar 'grol bar byin gyis rlobs //

If this [*'pho ba*] practice is not successful and one is born in a dreadful [*bar do*] state, please bless us to be liberated from this mistaken state O Lord, who has visited manifestly and given comfort and consolation.

~ ~ ~

'Pho ba can be done using the seed syllable as a symbol and the *bindu* (*thig le*), or drop, as a support for visualization, although practitioners with superior faculties need not use either. For practitioners with lesser faculties, the central channel of the body is visualized as being red on the inside representing absolute bodhicitta (*byang chub sems*), white on the outside representing relative bodhicitta, being very straight representing the direct path to enlightenment, and blocked below the privities representing a guard against the lower realms of Samsara. The upper end of the channel rises to the crown of the head, the lower end terminates at the privities, and both ends are open. A white bindu, about the size of a pea, representing the father, is visualized beneath the sole of the practitioner's right foot. A red bindu, representing the mother, is visualized beneath the left sole. Above both these bindus is the black seed syllable *DU*, the seed of hell. At the privities is the yellow seed syllable

PRE, the seed of the hungry ghosts realm. At the navel is the grey seed syllable *DVA*, the seed of the animal realm. At the heart is the green seed syllable *NRI*, the seed of the human realm. At the throat is the red seed syllable *AH*, the seed of the demigods. At the crown is the white seed syllable *OM*, the seed of the god realm. Light is visualized radiating from these seeds causing the path of birth of the practitioner and all other sentient beings to gather and dissolve into each of the seeds. By uttering the syllable *PHAT* the red and white bindus at the soles of the feet dissolve into the *DU* syllable and become two black bindus. The cause and effects of hell collect and dissolve into these two bindus. Again the *PHAT* syllable is repeated and the two bindus roll upwards and dissolve into the *PRE* syllable. When the bindus reach the privities, the bindus join and become the size of a small hen's egg. With each upward progression, the causes and effects of the suffering of the respective realm of Samsara dissolve. The bindu becomes clearer with its climb and finally has the nature of the five colors of the five buddha families as it increases in size to that of a large hen's egg as the mind gathers into a state of equipoise.[77]

The second and third volumes of the *Snying thig ya bzhi*, known as the *Mkha' 'gro snying thig*, discovered by the *gter ston* Padma las 'brel rtsal in the fourteenth century and popularized by Klong chen rab 'byams pa (Dri med 'od zer), gives an account of Padmasambhava restoring the life of the deceased Princess Lha can padma gsal, the daughter of King Khri srong lde'u btsan, by placing the syllable *NRI* at the girl's heart center.[78] Such instances clearly indicate the Lotus Born guru's ability to grant liberation from various *bardo* states.

The 'Bri gung Bka' brgyud pas, wearing the garb of Oddiyana and Zahor, during the practice of the 'Bri gung *'Pho ba chen mo* invoke the peaceful and wrathful forms of Guru Rinpoche during the fourth and sixth days respectively of this *'pho ba* ceremony. This practice began after being discovered by the *gter ston* 'Bri gung pa Chos rgyal rin chen phun tshogs (1509-57) and applies the invocation of Padmasambhava along with other enlightened beings to dispel spiritual and temporal obstacles to enlightenment by removing obstacles to longevity and a fortunate rebirth during the *'pho ba* practice.[79]

34

དལ་བའི་རྟེན་ཐོབ་དམ་པའི་མགོན་གྱིས་ཟིན།
ཟབ་མོའི་ཆོས་ཐོབ་དེ་དོན་ཉམས་སུ་བླངས།
འདི་ཕྱིའི་ལེགས་ཚོགས་མདུན་མ་ལྷུན་གྲུབ་པའི།
ཡིད་བཞིན་དབང་གི་རྒྱལ་པོ་ཐོབ་གྱུར་ཅིག།༣༤།།

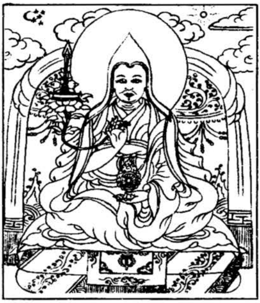
dal ba'i rten thob dam pa'i mgon gyis zin /
zab mo'i chos thob de don nyams su blangs /
'di phyi'i legs tshogs mdun ma lhun grub pa'i /
yid bzhin dbang gi rgyal po thob gyur cig //

Having achieved a life which has the leisure for Dharma practice is like being grasped by the Holy Lord while learning profound teachings and putting them into practice. May we reach the state of the Powerful King of the Wish-fulfilling Jewel which spontaneously succeeds in achieving the aims of all goodness for this and future lives.

~ ~ ~

Padmasambhava was discovered by Krishnadhara (*Trig na 'dzin*), a minister of King Indrabodhi, who was returning from a mission to obtain the Wish-fulfilling Jewel from an island. Krishnadhara brought the young boy back to Oddiyana where he was adopted by the king. The jewelled throne upon which Padmasambhava was placed appeared by the power of the Wish-fulfilling Jewel.[80] The present text suggests that the Lotus Born, being held by a jewelled throne produced by a Wish-fulfilling Jewel, is like those who practice the Buddhist Dharma being held by the Holy Lord.

Maitreyanatha (*Byams pa mgon po*) in Chapter 2, verse 40 of the *Supreme Continuum of the Greater Vehicle (Mahayanottaratantrashastra, Theg chen rgyud bla ma)* states that "with a buddha-body which manifests the diverse rays of the doctrine, perservering so that the liberation of living beings be achieved, their deeds, like the king of wish-fulfilling gems, are without inherent existence despite their diverse forms."[81] Here the deeds achieved through the Buddha body are like the king of wish-fulfilling gems as equal to those deeds accomplished by the various manifestations of the Lotus Born Guru. Likewise, Candrakirti (*Zla ba grags pa*) in Chapter 11, verse 17 of his *Introduction to Madhyamaka (Madhyamakavatara, Dbu ma la 'jugs pa)* notes that "the fields and bodies are radiant like the Wishing Tree, they are non-conceptualizing in the manner of the Wish-fulfilling Gem, ever remaining to guide the world until beings have been liberated...."[82] Again a diversity of Buddha emanations is necessary to liberate beings from suffering, and in the present text the wish granting gem is such an emanation, with Padmasambhava as the king of such jewels.



Ngawang Lobsang Gyatso - The Fifth Dalai Lama

ཅེས་པ་འདི་ནི་སྡེ་པ་ཐོན་མགོན་པོ་བཀྲ་ཤིས་ཀྱིས་བསྐུལ་བའི་ངོར། ཟ་ཧོར་གྱི་བན་དེ་ངག་དབང་བློ་བཟང་རྒྱ་མཚོ་དབྱངས་ཅན་སྙོམས་པའི་སྡེས། བོད་ཡུལ་གྱི་རྡོ་རྗེ་གདན་ལྷ་ལྡན་སྤྲུལ་པའི་གཙུག་ལག་ཁང་དུ་སྦྱར་བའི་ཡི་གེ་པ་ནི་ངག་དབང་དཔལ་བཟང་པོའོ།།

ces pa 'di ni sde pa thon mgon po bkra shis kyis bskul ba'i ngor/ za hor gyi ban de ngag dbang blo bzang rgya mtsho dbyangs can snyoms pa'i sdes/ bod yul gyi rdo rje gdan lha ldan sprul pa'i gtsug lag khang du sbyar ba'i yi ge pa ni ngag dbang dpal bzang po'o //

At the request of the manager Thon mgon po bkra shis, the monk of Zahor, Ngag dbang blo bzang rgya mtsho, a devotee of Sarasvati, composed this text in the miraculous Jo khang Temple, known as the Diamond Seat of Tibet. The scribe was Ngag dbang dpal bzang po.

~ ~ ~

Notes

1. Dhondup, p.1.
2. French, pp. 448-9.
3. Tucci, Vol. 1, p. 37.
4. Thondup 1987, p. 29.
5. Harrison, p. 81. Mayer, p. 228. Stein, p. 84. Smith, pp. 108-20. See also Bethlenfalvy.
6. Dge 'dun rgya mtsho is here quoted by Dar han mkhan sprul blo bzang phrin las in his *'Jam mgon chos kyi rgyal po tsong kha pa chen po'i rnam thar thub bstan mdzes pa'i rgyan gcig ngo mtshar nor bu'i phreng ba*, p. 45, line 9, India 1967. See also Dargyay 1977b, p. 24. Also H.H. Tenzin Gyatso, p. 122.
7. Panglung, p. 269.
8. Snellgrove and Richardson, pp. 195-201.
9. Dawa Norbu, p. 176.
10. Namkhai Norbu 1986, p. 74.
11. Ibid., p. 460.
12. Namkhai Norbu 1987, pp. 14-5.
13. Ibid., p. 16.
14. See Padma gling pa, fos. 4A *et seq.*
15. Aris, p.25.
16. Dudjom Rinpoche, Vol. I, p. 459. See also Karmay 1981.
17. Ibid., p. 460.
18. Aris, *op. cit.*
19. *Bka' 'gyur*, Vol. 4, no. 112, Suzuki edition of the *Peking Tibetan Tripitaka*. See also Karmay 1981, and Lessing and Wayman, pp. 24-5.
20. See Snellgrove 1959, Vol I, p. 12 stating that there were three Indrabodhis. Also Taranatha, p. 255 and p. 285.
21. Lessing and Wayman, p. 21. Jamspal, pp. i-ii.
22. Boord, p. 6.
23. Ibid., pp. 111-7. See also Bagchi, ed., p. 54.
24. Ibid., pp. 104-7.
25. Ibid., p. 103.
26. See Thurman, p. 262 for a definition of *adhyatmavidya*, or inner science. See also Dudjom Rinpoche, Vol. I, pp. 97-107.

27. Urgyen Rinpoche, p. 169.
28. Namkhai Norbu 1986, p. 58.
29. Urgyen Rinpoche, *op. cit.*
30. Namkhai Norbu 1987, pp. 22-3.
31. Dudjom Rinpoche, Vol. II, p. 157.
32. Kunsang, pp. 179-80.
33. Dudjom Rinpoche, Vol. I, p. 472.
34. Kunsang, pp. 231-2, n. 108.
35. Karmay 1988, p. 40.
36. Kunsang, pp. 233-4, n. 112.
37. Dudjom Rinpoche, Vol. I, p. 755. See also Kapstein 1992, p. 81.
38. Ibid., Vol. II, p. 70, n. 988. See also p. 145 for the five *gter ston* emanations of King Khri srong lde'u bstan.
39. Dawa Norbu, p. 185. Dhondup, p. 8. Smith, p. 107.
40. Nebesky-Wojkowitz, p. 102.
41. Ibid., p. 421.
42. Dudjom Rinpoche, Vol, II, p. 116.
43. Kunsang, p. 230, n. 104.
44. Dudjom Rinpoche, Vol. I, p. 519. Kunsang, p. 209, n. 13.
45. Ibid., p. 125. Kunsang, pp. 243-4, n. 153.
46. Ibid., p. 274. See also Thondup 1986, pp. 152-3.
47. Lessing and Wayman, p. 253.
48. Schoening, p. 116.
49. Aris, pp. 50-1.
50. Kunsang, p. 247, n. 170.
51. Karmay 1988, p. 48.
52. Thondup 1996, pp. 96-108.
53. Wayman 1985, p. 76. Dudjom Rinpoche, Vol. I, pp. 760-70.
54. Dudjom Rinpoche, Vol. I, p. 766. II, p. 72, n. 1012. See also Snellgrove 1967, p. 33. Tarthang Tulku, ed., pp. 136-7.
55. Dargyay 1977a, p. 134 and p. 238. Dudjom Rinpoche, Vol. I, pp. 784-5.
56. Thondup 1986, p. 256, n. 232.
57. Kapstein 2000, p. 49.
58. Thondup 1986, p. 235, n. 117. For Ye shes sde see Schoening, p.120. Geshe Jamspal has informed me that the Vairocana *rnam thar* gives Vairocana as the trantrika name for Ye shes sde.
59. Aris, p. 61.
60. See Helffer, also Karmay 1988, p. 41.
61. Jackson, pp. 370-2.
62. Dhondup, p. 31.

63. Dudjom Rinpoche, Vol. I, pp. 14-5 for a listing of the upper and lower realms.
64. Kapstein 1992, pp. 79-93.
65. Davidson, p. 111.
66. Snellgrove 1959, Vol. I, p. 56.
67. See Lokesh Chandra, ed., 1962, p. 269, cited in Janet Gyatso, pp. 172-3, n. 11. For an excellent analysis of the Dharmadhatu see Wayman and Tajima, pp. 52-70.
68. Davidson, p. 110.
69. Snellgrove 1959, Vol. I, p. 13.
70. Ibid., p. 14.
71. Dudjom Rinpoche, Vol. I, p. 421.
72. Snellgrove 1959, Vol. II, pp. 78-9, Chapter II, v. 8.
73. Namkhai Norbu 1987, p. 24.
74. Ibid., p. 38.
75. Pettit, pp. 51-62. Lessing and Wayman, pp. 87-93.
76. Hopkins, p. 177. Thondup 1986, Chapter 3. See also Levinson.
77. Kong sprul, pp. 19-22.
78. Kapstein 2000, pp. 47-8.
79. Kapstein 1998, pp. 108-9.
80. Dudjom Rinpoche, Vol. I, pp. 468-9.
81. Ibid., cited p. 195.
82. Ibid., cited pp. 147-8.

Bibliography

Aris, Michael. 1988. *Hidden Treasures and Secret Lives: A Study of Pemalingpa (1450-1521) and the Sixth Dalai Lama (1683-1706)*. Shimla: Indian Institute of Advanced Study.

Aziz, Barbara Nimri, and Matthew Kapstein, eds. 1985. *Soundings in Tibetan Civilization*. Delhi: Manohar.

Bagchi, Dr. S., ed. 1965. *Guhyasamaja Tantra or Tathagataguhyaka*. Buddhist Sanskrit Texts No. 3. Darbhanga: Mithila Institute.

Bethlenfalvy, Geza. 1982. *A Handlist of the Ulan Bator Manuscript of the Kanjur rgyal-rtse them sprangs ma*. Budapest: Akademiai Kiado.

Boord, Martin J. 1993. *The Cult of the Deity Vajrakila*. Buddhica Britannica Series Continua 4. Tring, U.K: Institute of Buddhist Studies.

Bsod nams rtse mo, ed. 1968. *Dpal kye'i rdo rje mngon par rtogs pa yan lag bzhi pa* in *The Complete Works of the Great Masters of the Sa skya Sect of Tibetan Buddhism*. Tokyo: Toyo Bunko.

Byang bdag bkra shis stobs rgyal (1550-1602). 1976. *Rig 'dzin grub pa'i dbang phyug chen po padma 'byung gnas kyi rnam par thar ba ngo mtsho*. Published by Sherap Gyaltsen Lama.

Cabezon, Jose Ignacio, and Roger R. Jackson, eds. 1996. *Tibetan Literature: Studies in Genre*. Ithaca: Snow Lion.

Chandra, Lokesh, ed. 1962. *Chos 'byung mkhas pa'i dga' ston of Dpa' bo gtsug lag 'phreng ba (1504-66)*. Shatapitika Series 9 (4). New Delhi: International Academy of Indian Culture.

____. ed. 1963. *Klong rdol bla ma rin po che ngag dbang blo bzang gi gsung 'bum*. Mussoorie: Tibetan Buddhist Studies.

Chimpa, Lama, and Alaka Chattopadhyaya, trans., Debi Prasad, ed. 1980. *Taranatha's History of Buddhism in India*. Calcutta: K.P. Bagchi.

Dargyay, Eva K. 1977a. *The Rise of Esoteric Buddhism in Tibet*. Delhi: Motilal Banarsidass.

____. 1977b. "Tsong Kha Pa and His Relation to Atisha and Padmasambhava," in Karamura and Scott, pp. 16-26.

Davidson, Ronald M. 1992. "Preliminary Studies on Hevajra's *Abhisamaya* and the *Lam 'bras Tshogs bshad*," in Goodman and Davidson, pp. 107-32.

Dhondup, K. 1984. *The Water-Horse and Other Years: A History of 17th and 18th Century Tibet*. Dharamsala: Library of Tibetan Works and Archives.

Dudjom Rinpoche, Jikdrel Yeshe Dorje. 1991. *The Nyingma School of Tibetan Buddhism: Its Fundamentals and History.* Trans. Gyurme Dorje and Matthew Kapstein. 2 Vols. Boston: Wisdom Publications.

French, Rebecca R. 1996. "Tibetan Legal Literature: the Law Codes of the *Dga' ldan pho brang,*" in Cabezon and Jackson, pp. 438-57.

Goldstein, Melvyn C., and Matthew T. Kapstein, eds. 1998. *Buddhism in Contemporary Tibet: Religious Revival and Cultural Identity.* Berkeley: University of California Press.

Goodman, Steven D., and Ronald M. Davidson, eds. 1992. *Tibetan Buddhism: Reason and Revelation.* Albany: State University of New York Press.

Guru Chos dbang (Chos kyi dbang phyug, 1212-70). 1979. *Guru chos dbang gis gter 'byung chen mo* contained in Vol. 2 of *The Autobiography and Instructions of Guru Chos kyi Dbang phyug.* Paro: Urgyen Tenpai Gyaltsen.

Gyatso, Janet. 1992. "Genre, Authorship, and Transmission in Visionary Buddhism: The Literary Traditions of Thang-stong rGyal-po," in Goodman and Davidson, pp. 95-106.

Gyatso, Tenzin, H.H. the Dalai Lama. 1988. *The Union of Bliss and Emptiness.* Ithaca: Snow Lion.

Harrison, Paul. 1996. "A Brief History of the Tibetan *Bka' 'gyur,*" in Cabezon and Jackson, pp. 70-94.

Helffer, Mireille. 1986. "Preliminary Remarks Concerning the Use of Musical Notation in Tibet," in Jamyang Norbu, pp. 69-90.

Hopkins, Jeffrey. 1996. "The Tibetan Genre of Doxography: Structuring a Worldview," in Cabezon and Jackson, pp. 170-86.

Huntington, C.W., and Geshe Namgyal Wangchen, trans. 1989. *The Emptiness of Emptiness.* Translation of Candrakirti's *Madhyamakavatara.* Honolulu: University of Hawaii Press.

Jackson, Roger R. 1996. "'Poetry' in Tibet: Glu, mGur, Snyan ngag and 'Songs of Experience'," in Cabezon and Jackson, pp. 368-92.

Jamspal, Geshe Lozang, ed. and trans. 2000. *Rim gyis 'jug pa'i sgom don. The Stages of Meditation by Vimalamitra.* Leh: Ladakhratnashridipika.

Johnston, E.H., Sanskrit ed. 1950. *Ratnagotravibhaga Mahayanottaratantrashastra of Maitreyanatha.* Patna: Bihar Research Society.

Kapstein, Matthew T. 1992. "Remarks on the Mani Bka' 'bum and the Cult of Avalokiteshvara in Tibet," in Goodman and Davidson, pp. 79-93.

____. 1998. "A Pilgrimage of Rebirth Reborn: The 1992 Celebration of the Drigung Powa Chenmo," in Goldstein and Kapstein, pp. 95-119.

____. 2000. *The Tibetan Assimilation of Buddhism.* New York: Oxford University Press.

Karmay, Samten Gyaltsen. 1981. "King Tsa/Dza and Vajrayana," in Strickmann, pp. 192-211.

____. 1988. *Secret Visions of the Fifth Dalai Lama: The Gold Manuscript in the Fournier Collection*. London: Serindia.

Kawamura, Leslie S., and Keith Scott, eds. 1977. *Buddhist Thought and Asian Civilization: Essays in Honor of Herbert B. Guenther on His Sixtieth Birthday*. Emeryville: Dharma Publishing.

Klong chen rab 'byams pa (1308-63). c.1968. *Sngags kyi spyi don tshangs dbyangs 'brug sgra*. Varanasi: Tarthang Tulku.

____. c.1969.*Theg mchog rin po che'i mdzod.* 2 vols. Gangtok, Sikkim: Dondupchen Rinpoche.

Kong sprul blo gros mtha' yas, H.E. 'Jam mgon (1813-99). Trans. Lama Lodo Rinpoche. 1993. *Garden of All Joy* from the *Lus mchod sbyin gyi zin bris mdor bsdus kun dga'i skyed tshal ces bya ba bzhugs so*. San Francisco: Kagyu Droden Kunchab.

____. c. 1976. *Rin chen gter mdzod. Store of Precious Treasure* 111 Vols. Index compiled by Sik K. Yeshe Zangmo, 1985. Paro: Ngodrup and Sherap Drimey.

Kunsang, Eric Pema, trans. 1995.*The Light of Wisdom: The Root Text Lamrim Yeshe Nyingpo* by Padmasambhava. The commentary *The Light of Wisdom* by Jamgon Kongtrul the Great. The notes *Entering the Path of Wisdom* by Jamyang Drakpa. Boston: Shambhala Publications.

Lessing, Ferdinand, and Alex Wayman, ed. and trans. 1998 reprt. *Mkhas grub rje's Introduction to the Buddhist Tantric Systems*. Delhi: Motilal Banarsidass.

Levinson, Jules B. 1996. "Metaphors of Liberation: Tibetan Treatises on Grounds and Paths," in Cabezon and Jackson, pp. 261-74.

Lopez, Donald S., Jr., ed. 1997. *Religions of Tibet in Practice.* Princeton: Princeton University Press.

Mayer, Robert. 1996. *A Scripture of the Ancient Tantra Collection: The Phur-ba bcu gnyis*. Oxford: Kiscadale Publications.

Mani, Shri Vettam. 1964, reprt. 1984. *Puranic Encyclopaedia*. Delhi: Motilal Banarsidass.

Nebesky-Wojkowitz, Rene de. 1956. *Oracles and Demons of Tibet, the Cult and Iconography of the Tibetan Protective Deities*. The Hague: Mouton.

Norbu, Dawa. 1985. "An Analysis of Sino-Tibetan Relationships, 1245-1911: Imperial Power, Non-coercive Regime and Military Dependency," in Aziz and Kapstein, pp. 176-95.

Norbu, Jamyang, ed. 1986. *Zlos-Gar: Performing Traditions of Tibet.* Dharamsala: Library of Tibetan Works and Archives.

Norbu, Namkhai. 1986. *The Crystal and the Way of Light: Sutra, Tantra and Dzogchen. The Teachings of Namkhai Norbu*. London: Routledge and Kegan Paul.

____. 1987. *The Cycle of Day and Night: An Essential Tibetan Text on the Practice of Dzogchen.* Berkeley: Stationhill Press.

O rgyan gling pa (1323-60), disc., 'Jam dbyangs mkhyen brtse'i dbang po (1820-92) redisc. c.1976. *Bka' 'dus (Chos kyi rgya mtsho),* Vol. 23, pp. 209-429 in *Rin chen gter dzod,* 111 vols. See Kong sprul above. Paro: Ngodrup and Sherap Drimey.

____. disc. *Padma bka' thang (Shel brag ma). The Testimonial Record of Padmasambhava (which was discovered at Crystal Rock).* 1. Xylo: Leh, Ladakh. 2. Xylo. Snyi shang brag dkar shar Monastery, Manang, Nepal.

Padma gling pa (1450-1521). c.1975. *Bum thang gter ston padma gling pa'i rnam thar 'od zer kun mdzes nor bu'i 'phreng ba zhes bya ba skal ldan spro ba skye ba'i tshul du bris pa.* 254 Folios, Vol. *pha* (14), pp. 3-510 completed by Gyalwa Dondrup, in *Rig 'dzin padma gling pa yi/ Zab gter mdzod rin po che.* 22 vols. Thimphu: Kunsang Tobgay.

Panglung, Jampa. 1985. "On the Origin of the Tsha-Gsur Ceremony," in Aziz and Kapstein, pp. 268-71.

Rdo rje sem dpa' sgyu 'phrul drva ba. Vol. 15, no. 197 in the *Rnying ma'i rgyud bum.*

Rigzin, Tsepak. 1986. *Tibetan-English Dictionary of Buddhist Terminology.* Dharamsala: Library of Tibetan Works and Archives.

Rnying ma'i rgyud 'bum. Collected Tantras of the Nyingmapa. c.1973, 36 vols. Thimpu: Jamyang Khyentse Rinpoche.

Roerich, George N. 1949, reprt. 1988. *The Blue Annals.* Delhi: Motilal Banarsidass.

Sangs rgyas gling pa (1340-96). c. 1984. *Bla ma dgongs 'dus.* Vol 18 of the *Mtshams brag dgon pa.* Paro: Ngodrup and Sherab Drimey.

Schoening, Jeffrey D. 1996. "Sutra Commentary in Tibetan Translation," in Cabezon and Jackson, pp. 111-24.

Sherab Rinpoche, Khenpo Palden, and Khenpo Tsewang Dongyal Rinpoche. 1993. *Ceaseless Echoes of the Great Silence. A Commentary on the Heart Sutra Prajñaparamita.* Boca Raton: Sky Dancer Press.

Smith, Warren W., Jr. 1996. *Tibetan Nation.* Boulder: Westview Press.

Snellgrove, David L. 1959. *The Hevajra Tantra.* Parts I & II. London Oriental Series, Vol. 6. London: Oxford University Press.

____. 1967, reprt. 1992. *Four Lamas of Dolpo.* Kathmandu: Himalayan Bookseller.

____. and Hugh Richardson. 1968. *A Cultural History of Tibet.* Boston: Shambhala Publications.

Snying thig ya bzhi. c. 1970. 11 vols. New Delhi: Tulku Tsewang, Jamyang and L. Tashi.

Stein, R. A. 1972. *Tibetan Civilization*. Stanford: Stanford University Press.

Strickmann, Michel, ed. 1981. *Tantric and Taoist Studies in Honour of R.A. Stein*. Melanges Chinois et Bouddhiques, Vol. 1.20. Bruxelles: Institut Belge des Hautes Etudes Chinoises.

Tulku, Tarthang, ed. 1995. *Crystal Mirror Vol. 11: Masters of the Nyingma Lineage*. Berkeley: Dharma Press.

Thondup Rinpoche, Tulku. 1986. *Hidden Teachings of Tibet: An Explanation of the Terma Tradition of the Nyingma School of Buddhism*. London: Wisdom.

____. 1987. *Buddhist Civilization in Tibet*. London: Routledge and Kegan Paul Ltd.

____. 1996. *Masters of Meditation and Miracles: The Longchen Nyingthig Lineage of Tibetan Buddhism*. Boston: Shambhala Publications.

Thurman, Robert A.F., trans. and ed. 1994. *The Tibetan Book of the Dead. Composed by Padmasambhava. Discovered by Karma Lingpa*. New York: Bantam Books.

The Tibetan Tripitaka, Peking Edition. c. 1955-61. 168 vols. Tokyo/Kyoto: Suzuki Research Foundation.

Toussaint, Gustave-Charles, trans. 1933. *Le Dict de Padma. Padma Thang Yig, Ms. de Lithang*. Bibliotheque de l'Institute de Hautes Etudes Chinoises, Vol. 3. Paris: Leroux. [Trans. from the French by Kenneth Douglas and Gwendolyn Bays as *The Life and Liberation of Padmasambhava*. 1978. 2 vols. Emeryville: Dharma Publications].

Tucci, Giuseppe. 1949, reprt. 1999. *Tibetan Painted Scrolls*. 3 vols. Reprt. Bangkok: S.D.I. Publications.

Urgyen Rinpoche, H.E. 1994. *Advice from the Lotus-Born. A Collection of Padmasambhava's Advice to the Dakini Yeshe Tsogyal and Other Close Disciples*. Trans. Eric Pema Kunsang, ed. Marcia B. Schmidt. Kathmandu: Rangjung Yeshe Publicatons.

Wayman, Alex, trans. and ed. 1985. *Chanting the Names of Mañjushri: The Mañjushri-Nama-Samgiti: Sanskrit and Tibetan Texts*. Boston: Shambhala Publications.

— and R. Tajima. 1992. *The Enlightenment of Vairocana*. Delhi: Motilal Banarsiddas.